THE OFFICIAL MONTHLY MAGAZINE - OCTOBER 1995

STAR TREK®

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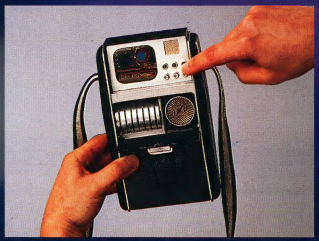

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"Maybe you could finish those trousers I dropped off last week"

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New Trekkers Start Here!

THE STAR TREK TV SERIES

Classic Star Trek®

Star Trek first aired in 1966 in the US and 1969 in the UK. It ran for three seasons and a total of 79 episodes. After its cancellation in 1969, the series proved incredibly popular in US syndication, spawning an animated series in 1973 (recently shown on BBC Television). The entire run of both the original and animated series have been released by *CJC Video*.

Key crew members are: Captain James Tiberius Kirk (William Shatner), the half-Human, half-Vulcan Science Officer Spock (Leonard Nimoy), Chief Engineer Montgomery Scott or 'Scotty' (James Doohan), Chief Medical Officer Dr Leonard McCoy or 'Bones' (DeForest Kelley), Communications Officer Uhura (Nichelle Nichols), Helm Officer Hikaru Sulu (George Takei) and Navigator Pavel Chekov (Walter Koenig).

Star Trek®: The Next Generation™

The second *Star Trek* series, focusing on the adventures of the crew of the *U.S.S. Enterprise NCC-1701-D* under the command of Captain Jean-Luc Picard, was made for US syndication between 1987 and 1994. The series ran for seven seasons, and a total of 178 episodes were produced. The series is being screened in Britain on BBC2 and is available from *CJC Video*.

Key crew members are: Captain Jean-Luc Picard (Patrick Stewart), Executive Officer William Riker (Jonathan Frakes), the android Lieutenant Commander Data (Brent Spiner), Counsellor Deanna Troi (Marina Sirtis), Chief Engineer Geordi La Forge (LeVar Burton), Chief Medical Officer Beverly Crusher (Gates McFadden) and the Klingon Security Officer Worf (Michael Dorn). Other important characters include hostess of the Ten Forward lounge Guinan (Whoopi Goldberg), Lt. Reg Barclay (Dwight Schultz) and the extra-dimensional entity Q (John de Lancie).

Star Trek®: Deep Space Nine™

The third *Star Trek* television series was first made for US syndication in 1992. The series is now entering its fourth season, and the show is currently being transmitted on Sky One in Britain and is scheduled for transmission on BBC2 soon. Episodes are also being released on *CJC Video*.

Deep Space Nine is commanded by Captain Benjamin Sisko (Avery Brooks), alongside Science Officer Jadzia Dax (Terry Farrell), Medical Officer Dr Julian Bashir (Alexander Siddig), Security Officer Odo (René Auberjonois), Chief Operations Officer Miles O'Brien – formerly of the *U.S.S. Enterprise NCC-1701-D* – (Colm Meaney), First Officer Kira Nerys (Nana Visitor), Ferengi bartender Quark (Armin Shimmerman) and Jake Sisko (Cirroc Lofton). Recently Lieutenant Commander Worf (Michael Dorn) joined the crew as Strategic Operations Officer.

Star Trek®: Voyager™

The latest *Star Trek* series is set aboard the *U.S.S. Voyager*, marooned over 70,000 light years from Federation space and struggling to find a way home with a mis-matched crew of Starfleet officers and rebel Maquis. The series will be shown on Sky One from 22 October and episodes are being released by *CJC Video*. The series has been purchased by the BBC.

The main crew members of the *U.S.S. Voyager* are: Captain Kathryn Janeway (Kate Mulgrew), Starfleet Tactical/Security Officer Tuvok (Tim Russ), Holographic Physician the Doctor (Robert Picardo), First Officer Chakotay (Robert Beltran), Guide/Cook/Handyman Neelix (Ethan Philips), Neelix's Ocampa Companion Kes (Jennifer Lien), Chief Engineer B'Elanna Torres (Roxann Biggs-Dawson), Ops/Communications Officer Harry Kim (Garrett Wang) and Starfleet Lieutenant Tom Paris (Robert Duncan McNeill).

THE STAR TREK MOVIES

Star Trek®: The Motion Picture™

Kirk is reunited with his original crew to save the Earth from the powerful machine life form V'ger.

Star Trek® II: The Wrath of Khan™

Spock is killed when genetic superman Khan escapes planetary exile and seeks revenge on Admiral Kirk using the secret Project Genesis device.

Star Trek® III: The Search for Spock™

Kirk jeopardises his career by stealing the *U.S.S. Enterprise* in an attempt to rescue Spock's body from the Genesis planet and reunite it with its *katra*.

Star Trek® IV: The Voyage Home™

Kirk and crew journey back in time to San Francisco in 1986 in order to bring two whales back to the future and avert global catastrophe.

Star Trek® V: The Final Frontier™

Spock's half-brother hijacks the *U.S.S. Enterprise* to pursue his visions of God at the centre of the galaxy.

Star Trek® VI: The Undiscovered Country™

Kirk and McCoy are wrongly convicted for the assassination of Klingon chancellor Gorkon.

Star Trek® Generations™

The first feature film to star the *ST:TNG* crew, and to bring together the two captains of the *U.S.S. Enterprise*: Kirk and Picard.

***Star Trek* Abbreviations**

Star Trek Monthly often uses the following abbreviations as the accepted shortened forms for series and film titles. ***ST:TOS*** *(Star Trek: The Original Series);* ***ST: TAS*** *(Star Trek: The Animated Series);* ***ST:TNG*** *(Star Trek: The Next Generation)* ***ST: DS9*** *(Star Trek: Deep Space Nine);* ***ST:VOY*** *(Star Trek: Voyager);* ***ST: TMP*** *(Star Trek: The Motion Picture);* ***STII:TWOK*** *(Star Trek II: The Wrath of Khan);* ***STIII:TSFS*** *(Star Trek III: The Search For Spock);* ***STIV:TVH*** *(Star Trek IV: The Voyage Home);* ***STV:TFF*** *(Star Trek V: The Final Frontier);* ***STVI:TUC*** *(Star Trek VI: The Undiscovered Country);* ***STG*** *(Star Trek Generations)*

Make It So

"Captains don't want courtesy – they want respect. That's why they don't get chummy with the lower ranks."

***Tom Paris*, Star Trek: Voyager - The Cloud**

Chain Of Command

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Far be it from me to equate myself with the Captain of the *U.S.S. Voyager* but both Kathryn Janeway and certain magazine editors do have one thing in common: the occasional crisis! Circumstances prevented the appearance of our planned interviews with Tim Russ and Robert Picardo at the eleventh hour – hopefully, they'll appear in a future issue. However, I'm very happy to be able to introduce some top notch features, including a special with *Star Trek: Deep Space Nine*'s Designer Herman Zimmerman.

This coming month is a very exciting one for all of us with *Star Trek* in mind, with Sky TV launching *Star Trek: Voyager* on 22 October, not to mention repeats of *Star Trek: The Next Generation* on every week day. Plus, on video, we can soon expect to see the first episodes from *ST:DS9* season four. The arrival of Worf on the space station is sure to start the sparks flying. Whatever your views on the crossover, I'm sure you'll be glued to your screens...

So as we plough into another packed issue, complete with your exclusive free gift, I'd just like to finish this issue by saying 'thank you' to all those of you who are still writing in. I'm very sorry I'm unable to reply to your many queries personally, but there aren't enough hours in the day. Perhaps you'll have an opportunity to collar me at conventions in future! In the meantime, we hope this issue brings you some memorable and thought-provoking features...■

John Freeman, Editor

Code Of Honour

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Special thanks to Scope Features for providing the cover images for Issues 5 and 6

The Best of all Worlds

IN BRIEF...

● *US* **Star Trek** *fans in West Hartford, Connecticut, were offered the opportunity to study 'The Cultural Relevance of* **Star Trek***' as part of a Life/Learn continuing education programme this summer. The eight week course aimed to provide an in-depth study of the philosophical, social, political, psychological and technological messages behind* **Star Trek***, using video clips, lectures and (especially) group discussion.*

The course, run by Jeffrey H. Mills, followed the progress and impact of **Star Trek** *from its beginnings, studying the show as a 'workshop for the future', using the characters, events and institutions of the* **Star Trek** *universe as a springboard to examine cultural issues and the path of the Human adventure. Mills has lectured and written about* **Star Trek** *for over 12 years, appearing on radio and television programmes and speaking at* **Star Trek** *conventions. News of the class reached media as diverse as the* **New York Times**, *the* **Hartford Courant**, **Empire**, *and the* **BBC World Service**. *As far as we're aware there are no plans for a similar such course in the UK, but we'll keep you posted!*

● **CIC Video** *have a variety of plans under consideration at present, riding on the continuing success of the current* **Star Trek** *releases. A very special limited edition boxed film set is one idea, which would include a documentary on the making of the films. No release date or confirmation of this article could be given as we went to press. Sales of* **Star** →

Star Trek: Voyager is set to launch on Sky TV on 22 October, following the finale of *Star Trek: Deep Space Nine* on 15 October. The satellite television station is so confident of *Star Trek*'s drawing power it has also decided to re-run *Star Trek: The Next Generation* every weekday (repeat shows at 5.00pm and 10.00pm) from Monday 2 October. As we went to press, spokespersons for the station were unable to confirm that the run would be from the series pilot, *Encounter at Farpoint*, but would not rule out the possibility.

Meanwhile, *Star Trek: Deep Space Nine* is the centre of major entertainment news coverage in the US as Michael Dorn comes aboard for the beginnning of season four. BBC2 launched the first season of the show on Thursday 28 September with the pilot, *Emissary*, in an early evening slot. *Star Trek: The Next Generation* continues on BBC2, which means that both shows will be running concurrently.

Over at CIC *Video*, the *Star Trek* bandwagon continues to roll; sales of *Star Trek: Voyager*'s initial episodes have gone through the roof, while *Star Trek: Deep Space Nine* tapes are now *outselling Star Trek: The Next Generation*. All this is good news for *Star Trek* fans who clearly cannot get enough of their favourite television show. ■

Robert O'Reilly previews **The Way of the Warrior**, *Page 10; Designing the DS9 space station, Page22*

STAR TREK STORMS THE TELEVISION CHANNELS!

MIRROR, MIRROR

Lou Anders brings you up to date on actors' activities away from *Star Trek*...

It's been a good year for traitorous Bajorans. The exceptionally talented **Louise Fletcher**, who plays the recurring role of the devious Kai Winn, will be co-starring alongside Denzel Washington in *Paramount Pictures' Virtuosity*, directed by Brett Leonard. Keeping extremely busy, Ms Fletcher has just finished filming *Mulholland Falls*, am *MGM* release with Nick Nolte, Melanie Griffith, and Chazz Palminteri. She is scheduled to appear next in director John Herzfield's latest film, *Two Days In the Valley*. Recently, Ms Fletcher co-starred with Lori Singer in the Fox series, *VR5*. She is, of course, best known for her role as Nurse Ratched in *One Flew Over the Cuckoo's Nest* (1975), for which she won both the American and British Oscars for best actress, as well as the Golden Globe award. Meanwhile, her partner in crime, acting great **Frank Langella**, will be starring alongside Ben Kingsley in *Moses*, a Turner Network Television original mini-series scheduled for April 1996. Langella portrayed the power-hungry Minister Jaro in the three linked episodes *The Homecoming*, *The Circle*, and *The Siege*, although he received no credit for his appearance. He apparently took the role solely to impress his children.

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

On the other side of the Neutral Zone, **Marc Alaimo**, who portrays the Cardassian Gul Dukat, has just completed *Walker, Texas Ranger*. **Harris Yulin**, who so superbly breathed life into Aamin Marritza in *Duet*, can be seen in the soon to be released *Loch Ness*, starring Ted Danson. He will portray Gina Davis's father in the upcoming *Cut Throat Island*. Meanwhile Ferengi Grand Nagus **Wallace Shawn** is raking in the dough. He has just completed two comedies, *House Arrest* for *Ryshter Entertainment* and *Clueless* for *Paramount Pictures*. Those Rules of Acquisition must be paying off. **Keone Young**, who played the imaginary image of 21st Century baseball legend Buck Bokai in the episode *If Wishes Were Horses*, can be seen in the upcoming feature *Strip Tease*. Previously, Young had the recurring role of Taki Mochadomi on UPN's detective series, *Marker*. The character he portrayed on *ST:DS9* has an interesting history in itself. In the *Star Trek: The Next Generation* episode *The Big Goodbye*, Data mentions that a player for the London Kings eventually broke DiMaggio's record for consecutive hits in 2026, but no name was given. Then, *Star Trek* illustrator Ricardo Delgado proposed a baseball card as a decorative item for Commander Sisko's desk on *ST:DS9*. At Michael Piller's suggestion, a 21st Century player was chosen. Modelmaker Greg Jein provided photos of himself and the name 'Buckaroo' Bokai was put on the card. The name was an allusion to Buckaroo Banzai, from the film of the same name. Although mentioned in the *ST:DS9* episode *The Storyteller*, Bokai was not actually seen until Young brought him to life in *If Wishes Were Horses*. The baseball card on Commander Sisko's desk was revised after this episode, but still bears Jein's photo on the back. **Michael John Anderson**, who played alongside Keone Young, and tormented Miles O'Brien as Rumpelstiltskin, recently appeared on the second season *X-Files* episode *Humbug*. Anderson is recuperating after a car accident. He is best remembered as The Little Man From Another Place in David Lynch's *Twin Peaks*. We wish him a speedy recovery. **Cliff DeYoung**, who played the dissembling Croden who so mislead Odo in *Vortex*, can be seen in the feature *The Craft*, from director Andrew Fleming and *Columbia Pictures*. He recently appeared in Steven King's *The Tommyknockers*. **John Glover**, who stole more than just Dax's heart as the villainous Trill in *Invasive Procedures*, has just received a Tony Award for his role in the Broadway play *Love, Valor, & Compassion*.

CLASSIC STAR TREK

Leaving the world of *ST:DS9*, we find that *Star Trek* legend 31 years ago, then little-known actor **Leonard Nimoy**, appeared in *I, Robot*, an episode of the acclaimed science fiction series *The Outer Limits*. In the story, he played an impudent newspaper reporter out to exploit the story of a robot on trial for killing its creator. Now, three decades later, the man behind *Star Trek*'s most famous Vulcan returns to the scene of the crime. This time around, however, Nimoy plays the robot's lawyer. In what is another role reversal, Nimoy is directed by his son Adam. The episode, which aired for the first time on 23 July in the US and was seen on BBC2 shortly after, is the only remake of the original series featured in *Showtime*'s new *The Outer Limits*. Leonard Nimoy's autobiography, *I Am Spock*, is released here this month and the actor will be on tour of the UK in early November. **Adam Nimoy** is no stranger to *Star Trek* himself, having directed two episodes of *Star Trek: The Next Generation*, including the episode *Rascals*. Subsequently, Adam Nimoy is scheduled to direct an episode of *Deadly Games*, the new UPN's science fiction series on which his father is Co-Executive Producer. *Deadly Games* is about a virtual video villain come to life. It will feature the renowned actor **Christopher Lloyd** as the Jackal. Lloyd too is a member of the *Star Trek* Universe, as he breathed life into the Klingon Commander Kruge in *Star Trek III: The Search For Spock*. Other *Star Trek* actors reported to appear on *Deadly Games* include **Dwight Schultz** (Lt. Barclay from *Star Trek: The Next Generation*), as well as *ST:TNG* stars **LeVar Burton** and **Brent Spiner**.

Speaking at a US convention in July, **James Doohan** told an audience that he would be checking into a hospital in August for arterial bypass surgery to correct a circulatory problem in his legs. We wish him well; his autobiography, co-authored with Peter David, is due for release from *Simon & Schuster* next year.

Star Trek Generations villain **Malcolm McDowell** is sticking around for another appearance in the 'Wing Commander' computer game series. Number four of the CD-ROM interactive-movie-type game should be out around Christmas. Meanwhile, in addition to shooting footage for *TekWar: The Game*, a CD-ROM game scheduled for release in September, **William Shatner** joins Barbara Eden and Morgan Fairchild in *Dead Man's Eden*, a CBS miniseries due for screening in the US this autumn.

STAR TREK: THE NEXT GENERATION

By now, everyone knows that **Michael Dorn** has signed for three years to appear as a regular on *Star Trek: Deep Space Nine*. But while Worf struggles to adapt to life on the final frontier, what has become of his siblings? **Tony Todd**, who played Worf's Klingon brother Kurn, can be seen in the title role in Clive Barker's *Candyman: Farewell to the Flesh*. Todd is now filming *Driven*, an independent film about cabdrivers from Michael Shoob. Meanwhile, **Paul Sorvino**, the actor who portrayed Worf's Human brother Nikolai Rozhenko in *ST:TNG*'s final season episode *Homeward*, is to portray former Secretary of State Henry Kissinger in the upcoming feature film *Nixon*, from director Oliver Stone. Sorvino won't be the only *Star Trek* actor in the film, as rumour has it that *Star Trek: Voyager* star Robert Beltran (Chakotay) will be in the film as well, as will, apparently, **George Takei**. Off the screen, Beltran is reportedly lined up to be the grand marshall for San Jose's Christmas season Holiday Parade.

Also in the 'real world', **Majel Barrett** has just received the 1995 Humanist Arts Award of the *American Humanist Association*. Her late husband, the Great Bird of the Galaxy Gene Roddenberry himself, won the same award back in 1991. **Carolyn Seymour**, who plays Mrs Templeton in Captain Janeway's holodeck novel, is appearing now in Frank Marshall's *Congo*. Carolyn is a veteran *Star Trek* actor, having played Commander Toreth in *Face of the Enemy*, Sub-Commander Taris in *Contagion*, and Mirasta Yale, the Minister of Science, in *First Contact*. **Brian Markinson**, who portrayed *U.S.S. Voyager* crewman Durst, as well as Sulan, the face-stealing Vidiian in *Faces*, has kept more than just busy. He can be seen in *Memory of Evil*, an ABC movie of the week staring William Devaine, as well as the *Lifetime* movie of the week, *Shame II*. He has just completed filming *Up Close and Personal*, starring Robert Redford and Michelle Pfeiffer. Markinson can also be seen in two episodes of the upcoming *Alien Nation: The Series*, slated to appear on the Fox Network. Talk about a familiar face! ■

Trek *videos are at an all-time high at present, particularly* **Star Trek: Voyager.**

● **Star Trek: The Official Fan Club of the UK** *now has its own information hotline. If you would like to find out more about what is going on with the club, call 0839 700700. Calls are 39p per minute cheap rate and 49p per minute all other times. Always ask the person who pays the bill if you can use the service. The line is heavily devoted to the fan club and ordering merchandise but does carry some news items.*

● *Although slightly delayed, the new* **Star Trek Interactive Omnipedia**, *which details many aspects of the* **Star Trek** *shows, should now be on sale in all good computer shops from* **Simon & Schuster Interactive**, *price £54.99 and available for both Macintosh and PC. The CD-ROM utilises the very latest software technology to bring* **Star Trek** *to life on screen. Catalogue Number: 0671528785 (Macintosh) 0671528890 (PC).* **Simon & Schuster** *recently announced that 300,000 copies of the CD-ROM had been shipped. This represents the largest initial order for a CD-ROM product put out by a print publisher. The* **Omnipedia** *will come out in standard editions and limited numbers in première editions. The US première editions also include a cap, four audio CDs and a poster.* **The Omnipedia** *will* ➔

cover Classic Star Trek, *the films,* ST:TNG *and seasons one and two of* ST:DS9. *Registered users will be able to get a free update CD in December that will include* Star Trek Generations, *season three of* ST:DS9 *and season one of* ST:VOY. *A further release – Klingon, directed by Jonathan Frakes, is to be published at the end of the year and we will carry a special feature on that next issue.*

● *Those of you with an eye on new science will no doubt have noticed news that the* Royal Astronomical Society *have just published a paper predicting that mankind may one day be able to travel faster than the speed of light.* Some Thoughts on the Implications of Faster Than Light Travel, *published in August, was written by astronomer Ian Crawford from University College London, and suggests two possible ways around Albert Einstein's theory which states that because bodies have infinite mass at the speed of light, no amount of energy can make them go faster. Crawford suggests that future*

travellers may either use wormholes to pass from one point in the universe to another, many light years away (as with the wormhole seen in Star Trek: Deep Space Nine*); or spaceships may use a means of distorting space in front of the craft, effectively bending or 'warping' it to move from one point to another. The simplest way to describe this is to hold a piece of paper in your hand and put a dot on each opposite corner. The fastest way to get from A to B is in a straight line between the points; but if you fold the paper in half, then the two dots meet. Theoretical scientists are even now working on a means of making space do this – creating a form of 'warp drive' similar to that* ➜

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

Rick Berman: Major Changes in Store for *ST:DS9*

Guiding *Star Trek: Deep Space Nine* through the launch of its all-out fourth season... nursing *Star Trek: Voyager* into its sophomore year... piecing together early drafts of the second *Star Trek: The Next Generation* film... At the end of a long, tiring Friday in mid-August, the man hand-picked by Gene Roddenberry as his successor took time out to talk exclusively to *Star Trek Monthly* and British fans about the state of the *Star Trek* universe today...

STM: Rick, I suppose the big news has been about Michael Dorn as Worf coming to *Star Trek: Deep Space Nine*. Is he going to be a fully-fledged 'regular' on that show, and all that status implies?

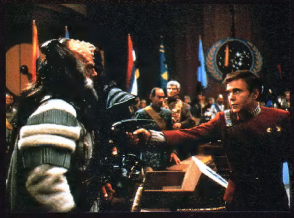
RB: Yes. And the reasoning behind this is simple. I believe very strongly, that last year – the third season of *ST:DS9* - was as good a season of television as we have produced. I thought it was just terrific: the quality of the writing, the performances, everything – especially, I think, for the last 10 shows or so of the third season.

But we did find a certain decay in the (US viewer) ratings. And I don't think this has anything to do with the quality of the show – I think it has to do with a myriad of factors, including the arrival of *Star Trek: Voyager*, the fact that *Classic Star Trek* and *ST:TNG* were still on air, the fact that so many new science fiction shows had gone on the air. But, on the other hand, the ratings were slipping a little bit, and as a result we wanted to do something that would spice the show up – something that would bring back some of the viewers to sample the show again. My feeling was that if they came back and gave the show a chance, I think they would become relatively loyal in a short period of time. But we needed something to bring them back to give it another look.

Now, at the end of last season we had set up the Dominion coming through the wormhole – the potential of the Dominion threat. And there's even a comment made that the only thing the Founders have to be concerned about – the only hurdles they have left in the Alpha Quadrant – are the Federation and the Klingon Empire. So we started thinking about that and we realised: what better for the Founders to do than to drive a wedge between the Federation and the Klingon peace treaty, the Khitomer Accord?

It seemed to me, and to us, that the best thing to do was to bring the Klingons back as enemies. The Klingons have always been an enemy that people loved to hate; they have always been, I think, the most popular adversaries on *Star Trek*. And the idea of letting that peace accord start to unravel was very interesting; it fitted into where the series was going at the end of the third season, and it gave us the Klingons back – which I thought was something that would be very exciting. And it didn't affect *Star Trek: Voyager* – they're out where the Klingon-Federation truce means nothing.

So as we started trying to develop ideas of how to get the Klingons involved in the series, in the midst of all that, the thought of bringing Worf onto the station as a consultant, an adviser to Sisko – being the only



Above: *Chekov displays his powers of diplomacy at the original Khitomer Accord in* STVI:TUC

Federation Klingon, the only Starfleet Klingon we know of – seemed a very good fit. And if we're going to be bringing any character from *ST:TNG* onto *ST:DS9*, the one that seemed to fit the most comfortably – the one that seemed to be the least out of place – was Worf.

So we spoke to Michael Dorn: I called him and laid it all out for him and he seemed very enthusiastic about it, and here we are.

STM: There was a little bit of a flap in the industry trade papers and the entertainment media, supposedly about Michael Dorn's position – but he was always in favour of it?

RB: Oh yeah. I mean, we had to negotiate with him, and we did, and that always entails a little shenanigans. But the point is that Michael was very enthusiastic about it from the word go.

STM: So this has all been basically a matter of a little more 'icing on the cake', trying to grab some of those people back to see what's already there and to see what they've been missing?

RB: I think so, yes. And because *Paramount Pictures* was so excited about this they gave us extra budget to produce a two-hour opener – not a two-parter, but a two-hour opening episode – and it's armed to the teeth. It's got really quite remarkable production value to it, it's a wonderful script, and we're very pleased with it. And they're also hopefully going to spend a lot of money promoting it properly.

STM: So, the whole concept with the Klingons – and the friction, and then getting Michael back on as Worf, came from within here, and the studio said "Yeah, go for it"?

RB: Basically, yes.

STM: The rumour mill has been going crazy about whether Worf would be replacing Odo as security chief, and whether René Auberjonois or anyone else wouldn't be back – but the fact is, everyone is still aboard?

RB: Oh yeah (laughs). In fact, in the first episodes we have shot we have developed some wonderful conflict between Worf and Odo because Worf – no longer the security chief (as he was on *ST:TNG*) – can't keep his nose out of security, and it's driving Odo crazy.

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

STM: We understand the title sequence is being redone?

RB: Yes, it is being redone, and I think it's going to be a little more fast-paced. The musical theme will be the same, but it's going to be a new arrangement. And the [visual effects] will be quite exciting – they're going to be different.

STM: You're going to work the *U.S.S. Defiant* into it?

RB: You bet.

STM: Will Michael Dorn be in the regulars in the opening title credits?

RB: Michael will be, as we speak, a regular, permanent cast member.

STM: And Sisko's title will now say 'Captain' instead of 'Commander'?

RB: Yes.

STM: Is it true Siddiq El Fadil changed his stage name?

RB: Yes. At least for the moment, he has changed his name to Alexander Siddig – for reasons that defy me! (laughs). But no, it's not a new actor.

STM: So Worf is not supplanting anyone, he's fitting into the mix, and everyone else is at their post.

RB: Worf is fitting into the mix: he'll be in Ops like everyone else, and everyone else is holding their old gigs.

You are going to find a softened Kira; we have changed Nana (Visitor)'s hair and costume. I think we've all decided – including the actress – that we wanted to soften the character a bit; we wanted to sort of let her resolve some of her anger in the fourth season, and join the team a bit more. She's not going to be drastically changed, but I think we're going to see a woman who has a little bit less of a chip on her shoulder.

Colm Meaney is going to be making a film and we're going to lose him for a few episodes, sort of scattered throughout, but nothing major – and nothing at all permanent.

The other big piece of news is that Sisko is going to be greeted this season with a totally bald head – which is something new for him: a little bit like he was as Hawk (on the US television series *Spenser For Hire*) and a little like he has been his whole life. I mean, this is the way Avery (Brooks) really is; the hair was our idea for the role of Sisko, and now we're going to try and do something a little different.

One of the things we are going to be doing on *STDS9* is developing both the *U.S.S. Defiant* and the station. Because of the threat of the Dominion they have been heavily rearmed; they're going to have stronger offensive and defensive abilities.

STM: Moving over to *Star Trek: Voyager*, are there many changes up for the show, aside from getting on the last four shows of season one that were held over?

RB: We have done a little hairstyle work –which gets far too much comment in the press. The hair work is going to be minimal.

We have built three new sets: one is a medical lab that will be contiguous to the Doctor's office. Another set is going to be the science lab, an analytical lab that will be for general use; a third is an office that will be redressed to serve as either Chakotay or Tuvok's office. And finally we have put together a great new shuttlecraft: a real kick-ass, small, armed-to-the-teeth shuttle that has got a great look inside and out. It seats two, and at a pinch, four.

The main change on *Star Trek: Voyager*, I believe, is going to be in our approach. We did a wonderful job of setting up these characters in the first season. But one of the things that we did – we did it at the expense of action. I think we ended up having shows that were character-driven, which is what we tried to do, but shows that lacked the pacing and the action we were hoping to get. We are going to be putting an end to that in the second season: we're going to have a lot more adversaries. We're going to be finding more threats to the ship, more adversarial races, and a little faster pace of excitement, now that we've got all the characters established.

STM: What about the film? Earlier you mentioned that you had three guest roles: a comic role, a villainous role and a romantic role. Do you have a staff yet?

RB: The first draft of the script will be handed in to the studio within the month; the script is going very well with Ron (Moore) and Brannon (Braga). What can I tell you? Obviously, this is a story that is going to be probably more action-packed than the first; it is going to feature the Borg in a very fundamental fashion. There is going to be a wonderful romance for Captain Picard, and a lot of other surprises.

STM: And right now all the regular *ST:TNG* cast is being written into it and you do anticipate having no problems with that?

RB: We do absolutely plan on having everybody back.

STM: Do you hope to have as many of the television-side people back on staff, as far as behind-the-camera positions?

RB: Right. We've had no conversations about a director yet, but in terms of the department heads that have worked with us over the years who moved directly into the feature film last time – people like (production designer) Herman Zimmerman and (make-up designer) Michael Westmore – we certainly have hopes of doing that again.

STM: When are you going to actively get into pre-production (i.e. planning, designing, budgeting, location scouting, construction)? Do you have a timetable basically the same as the last film?

RB: Yeah – I would like to think we'll be in pre-production by Thanksgiving or late November 1995, and I would like to think that we'll be shooting by late March or early April (for a holiday 1996 US release).

STM: And Worf is going to be taking a leave of absence from *STDS9* to be in it, right?

RB: Well, right now the film encompasses a story that doesn't cover that much time; it's not a story that takes place over months. So, as a result, yes – we are going to have to, obviously 'borrow' Worf from *STDS9* for specific purposes of the storyline of the film, and he will be – hopefully – returned to *DS9* for the subsequent episodes.

STM: How much of a time gap has occurred since the last film – is it concurrent with what's going on in the current series?

RB: I would like to think that it is definitely concurrent, so if these films are going to be released two years apart, I would like to think that two years have passed since the *U.S.S. Enterprise NCC-1701-D* was destroyed at Veridian III.

STM: In a prior conversation, you said: "If there's a *U.S.S. Enterprise* in the next film it certainly won't be the 'D'."

RB: That's true – the 'D' is quite broken up. My guess would be that the fans just might be getting a look at the *U.S.S. Enterprise NCC-1701-E*... ■

Interview conducted by Larry Nemecek

used by the **U.S.S. Enterprise.**

According to **The Sunday Times** *(13 August) "The paper not only predicts that such travel will one day be possible, but that we had better start preparing ourselves for the consequences, including contact with aliens." With the way our world currently is, are we anywhere near ready?*

● *The latest on* **Star Trek - The Exhibition** *is that it will be opening at the* **Science Museum,** *South Kensington, London on 11 October. The event will include a host of recognisable* **Star Trek** *memorabilia, including original gadgets, equipment, uniforms and sets used in the shows and films, as well as prosthetic heads and even an alien! Tickets will cost £4.95 (£2.95 for concessions), and a joint pass for access to both the exhibition and all other* **Science Museum** *displays will be available for £8.00 (£4.50 for concessions).*

● **Star Trek: Deep Space Nine** *and* **Star Trek: Voyager** *were nominated for a number of Emmy Awards in the US. The results were as follows:*

STAR TREK: DEEP SPACE NINE:
Outstanding Individual Achievement In Make-up For A Series

STAR TREK: VOYAGER:
Outstanding Individual Achievement In Main Title Theme Music
Outstanding Individual Achievement In Special Visual Effects ■

NEWS SOURCES THIS ISSUE:
Paramount Pictures

Above and below: *The* ST:DS9 *action-packed opener* The Way of the Warrior

EPISODE CHECK

As already reported in the US entertainment trade papers, *Star Trek: Deep Space Nine* has finally grabbed the *Star Trek* headlines in a big way with several firsts for the franchise.

First up is the historic two-hour TV Movie as the season four opener, **The Way of the Warrior.** This is the first time such a format has been used for anything other than a pilot or series finalé, remembering that other two-parters have been filmed in two distinct parts and usually with different budgets, production crews, and/or final writing credits.

As introduced in that ground-breaking story (see below), viewers will see the coming of Lieutenant Commander Worf to *DS9* – the first ever addition of a regular from one *Star Trek* series into another. Worf will be free to join his *ST:TNG* colleagues for their second feature film now in the works, but according to *Paramount Pictures* reports, actor Michael Dorn has signed a three-year contract to join the space station crew.

If the additon of Worf and the Klingon presence – and the shake-up in the established *Star Trek* universe – was meant to grab more attention to the ever-maturing series, it seems to have done the trick. US press and fans alike eagerly await the results, although some fans have expressed their initial reservations. Meanwhile, *ST:DS9*'s producers have gone out of their way to assure the show's hard-core loyalists that Worf's addition as a Klingon adviser in no way diminishes the established characters or the ongoing plots among them.

Another addition among the series's writers is the return of Hans Beimler, who, with his partner Richard Beimler, had been on *ST:TNG* staff through the last half of its rookie season and again from its mid-second year through the third, where he worked with current *ST:DS9* staffers Ira Steven Behr and Ronald D. Moore.

That said, with recording having begun on 11 July, let's turn to the first three titles officially announced for the fourth season of *ST:DS9*, which doesn't kick off in the US until the week beginning 2 October.

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand... please note that episode titles may yet change before screening.

The Way of the Warrior

Written by Executive Producer Ira Behr and his major writing partner, newly promoted Co-Producer Robert Hewitt Wolfe, as a two-hour TV Movie directed by eight-time *Star Trek* veteran James L. Conway – whose recent credits include *ST:TNG*'s *Frame of Mind*, *ST:DS9*'s *Duet* and *The '37s* for *ST:VOY*.

Following up on the moody season three closer *The Adversary*, paranoia over Changeling infiltration in the Alpha Quadrant has grown to an all-time high – and news of a change in the Cardassian Government doesn't sit well with Gowron and the Klingons, whose response changes the status quo of the Alpha Quadrant for some time. The show features the Klingon leader – now formally called the 'chancellor' as Gorkon was in *Star Trek VI: The Undiscovered Country* – along with Dukat, Garak and Kasidy Yates, Sisko's burgeoning love interest. Kasidy, by the way, is played by Penny Johnson – who first turned up in the *Star Trek* mythos as Dobara, the native Boraalan wife taken by Worf's foster brother Nikolai Rozhenko in *ST:TNG*'s *Homeward*. With so many armed camps in each other's face, it's a good bet that the *U.S.S. Defiant* and even *DS9* itself will figure in the planned special-effects action – with more than a few surprises in store for the station's would-be attackers.

Speaking at a recent US convention, Andrew Robinson, who plays the Cardassian Garak aboard *DS9*, said: "What happens between the Cardassians and the Klingons is heavy, very heavy. That's why you have the improbable pairing of Gul Dukat and Garak fighting not each other, but fighting together against the Klingons. Wait till you see Gul Dukat. Marc Alaimo's testosterone level just shoots right up there! For you people who love that long scaly neck, you've got a treat!"

Further down the line, with writing credits not yet finalised, US viewers will see:

Hippocratic Oath

Directed by René 'Odo' Auberjonois, his third outing behind the camera for *ST:DS9* and his first not dealing with the Ferengi.

In this script, O'Brien and Bashir crash-land on a planet and become involved in an attempt to rid the Jem'Hadar – the Dominion foot soldiers of the Changeling Founders – of their drug addiction, with opposing colonists and natives.

The Visitor

Directed by David Livingston, long-time Staff Producer who's now out on his own as a freelance director, with 16 *Star Trek* titles – including 10 now on *ST:DS9*, such as *In The Hands of the Prophets* and *Crossover* – to his credit.

This Jake story is a different kind of time-travel tale, with his father trapped into 'time jumping' through the future as his son's life is told before an attentive fan.

Future scripts now being readied include an as yet untitled Dax tale, when a lover of one of the Trill's previous hosts visits the station; and **Indiscretion**, which follows Dukat and Kira on a quest to find the Gul's missing daughter. And yes, Worf figures into the ensemble on all of them – with a couple of scripts featuring the Klingon being developed. ■

Report by Larry Nemecek

On page 50 we catch up with Andrew Robinson, who plays the station's Cardassian tailor, Garak.

Robert O'Reilly previews The Way of the Warrior

"What I've been told is, 'It's going to be a Klingon year'," says Robert O' Reilly, "Which I believe because Michael Dorn is there now."

O'Reilly, who played the Klingon Gowron in *Star Trek: The Next Generation*, is referring to his character's appearance in *The Way of the Warrior*, the two-hour opening episode of *Star Trek: Deep Space Nine*'s fourth season, now airing in the US. The actor offers a few tantalising hints about the story, as well as the series's dramatic new direction.

"What I'm doing there is getting involved in a very antagonistic situation," says O'Reilly. "The Dominion has created a tremendous paranoia in the Alpha Quadrant, and the Klingons have taken the bull by the horns, creating chaos for the Federation. Worf becomes involved beacuse he had to choose between being a Klingon and keeping his word to the Federation as one of their officers.

"Basically, a huge war is starting, and Gowron is one of the causes, which changes my character enormously. I think he's fairly justified in his actions, but that may just be an actor justifiying his character. I don't know exactly where this is going, but as of now, the Klingons are politically separated from the Federation, and pretty much on their own. They feel the Federation is interfering with the expansionist policy they're creating to protect themselves from the Dominion, and while there hasn't been a war declared between the Federation and the Klingons, it's pretty close.

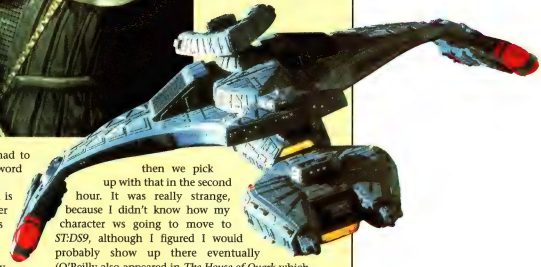
"As for how I justify this for my character, the Klingons have signed this agreement with the Federation, and there's been this long period where we've been together. When Gowron took over, that treaty was still in existence. He's of the old spirit of honour and being a Klingon first."

Most of O'Reilly's scenes in *The Way of the Warrior* were filmed on the first day. "Shooting Klingons is always very difficult," he explains. "We were in a ship, so it was pretty tight quarters and really hot, so we didn't really get to deal with each other that much, because they really needed to get through that Klingon ship and film it all in a day, so we were under a lot of pressure. I was on set from morning until night, plus I had just finished working on the Klingon CD-ROM project (due for release in the UK in December) and that was enormous too.

"Most of my scenes in this episode were with Michael; the first hour ends with him and me together, and then we pick up with that in the second hour. It was really strange, because I didn't know how my character ws going to move to *ST:DS9*, although I figured I would probably show up there eventually (O'Reilly also appeared in *The House of Quark* which was set on the Klingon homeworld). I never guessed I'd be there with Michael Dorn. It was strange, especially being on the Klingon ship, but it was a lot of fun too, because it had been quite a long time since Michael and I did *Rightful Heir* together. There's even a line in this story where Gowron says 'Kahless says to say hello'."

As for Gowron's future appearances on *ST:DS9*, O'Reilly says he'll have to wait and see. "I've been told there's a good chance I'll be back this season. Because of the war situation and all the fear going on, there's going to be a lot of chaos, and the station itself is changing drastically too. That's a change the fans will want to watch." ■

Interview conducted by Joe Nazzaro



Left: *Robert O'Reilly as the Klingon High Chancellor Gowron in* The Way of the Warrior

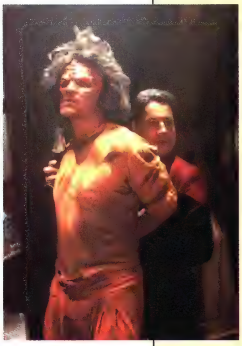
P SPACE NINE™

EPISODE CHECK

Summer is over and the dust has finally settled on the *Star Trek: Voyager* airdate schedule in the US, revealing the last four episodes of season one have been held back — in no certain order and mixed in with fresh second season shows, which began filming 11 July. Thanks to the news announced in mid-August by the network programmers at UPN jockeying for a kick-off ratings advantage among viewers, the initial four weekly entries beginning the week of 28 August in the US look like this:

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand... please note that episode titles may yet change before screening.

Right: *A 24th century fire fight in* The '37s
Below and bottom: *The return of the Kazon in* Initiations



The '37s

Teleplay by Jeri Taylor & Brannon Braga, Executive Producer/Co-Creator and Staff Writer-Producer, with direction by Jim Conway — another *Star Trek* veteran who went on to helm the two-hour *ST:DS9* fourth season opener. As already discussed, this story involving the surprising discovery of alien-abducted Humans in the Delta Quadrant - including Amelia Earhart - and the crew's first test of unity, was originally planned as the first season closer. As if that weren't enough, spectacularly beautiful effects let us see exactly how the smallish *U.S.S. Voyager* can land on planetary surfaces if the need arises.

Contrary to persistent rumours, the show does *not* feature George Takei.

Initiations

Teleplay by Kenneth P. Biller, the first solo credit for the Staff Executive Story Editor and last season's 'new guy' on the writing staff, and directed by Rick Kolbe, his sixth for *ST:VOY* and 30th of the modern *Star Trek* era. This is the first show to be filmed in the 'real' second season and is a long-awaited Chakotay show, in which the Commander is ripped from a solo ritual of his heritage into confrontation with a Kazon-Ogla adolescent and his own rite of passage. Look for Aron Eisenberg, usually seen as young Nog on *ST:DS9*, who has traded his Ferengi make-up for that wild Kazon hair as the Ogla teenager. The episode includes much exploration of Kazon beliefs and a little of their history.

Projections

Written by Brannon Braga and directed last spring by Jonathan 'Riker' Frakes, his first for the series and 11th among all the modern *Star Trek* shows - although he already has a second *ST:VOY* segment in the can with the upcoming second season episode *Parturition*. This tale, actually the 'first of the last' unaired batch of four held-over shows filmed immediately after *Learning Curve*, features as announced the 'return' of Dwight Schultz as Lt. Reg Barclay in a rare throwback to the Alpha Quadrant. The Doctor's own world turns upside down: everything points to himself being real and the *U.S.S. Voyager* and crew being holographic simulations!

Elogium

Teleplay by Kenneth Biller and Jeri Taylor, from a story by Jimmy Diggs & Steve J. Kay, and directed by Rick Kolbe.
The third of the four hold-over first season shows deals with procreation, unfolding on two levels for our lost heroes: outside the ship, an odd space-dwelling life-form and its potential mates come to view the *U.S.S. Voyager* as a rutting rival, while their appearance sends Kes into premature Ocampa adolescence and child-rearing - the sometimes bizarre 'elogium' phase of the title. The looming one-time shot at reproduction enjoyed by all Ocampa, pushed ahead of schedule here, sends Neelix into a nervous quandary about parenthood and his one-time chance for children with Kes. As the show closes we find out that a *U.S.S. Voyager* crewmember is indeed pregnant - a new dilemma for Janeway and her crew.

At presstime no more *Star Trek: Voyager* US airdates have been announced, although **Twisted** - the last unaired first-season show and a special effects-laden braintreaser - will be ready to go as well as succeeding shows already filmed this season: Braga's **Non Sequitur**, in which Harry Kim mysteriously finds himself back on Earth; **Parturition**, free-lancer Tom Szollosi's story, which sees Neelix's bout of jealousy with Tom Paris over Kes reach a climax with an alien offspring; and a mass hallucination suffered by the entire crew in Jeri Taylor's **Persistence of Vision.**

Report and character profiles by Larry Nemecek

STAR TREK®: VOYA

With *Star Trek: Voyager* set for a major launch on Sky TV this coming month and its stunning success on sell-through video, here's our latest update on the regular cast of *Star Trek: Voyager*, including information about the crew gained during the first season...

CAPTAIN KATHRYN JANEWAY (Kate Mulgrew)

As with all captains through the ages, Janeway looks to her crew like a flock of sheep, but being thrown into the Delta Quadrant and utterly cut off from home has intensified that burden. She has learnt to relax and involve herself in recreational activities with her crew - such as an occasional pool game on the holodeck. Her Starfleet training and strong character are to blame and to credit for the situation her ship is in: following the Prime Directive to the letter, even if it means stranding oneself 70 years from home and melding a crew of Maquis and other non-regulation members into an effective force and family that can live as well as merely survive together.

On a personal level she has not yet confronted the pain that separation from her fiancé Mark will surely bring. She was clearly disappointed with her trusted Tuvok's disobeying of direct orders on the grounds of logic (in *Prime Factors*) when it seemed to help their trek home. But she takes confidence in the strength of her people and solace in diversion such as her still-unfolding Gothic holo-novel (*Cathexis* and *Learning Curve*). ■

COMMANDER CHAKOTAY (Robert Beltran)

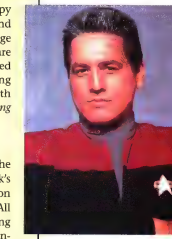
Just as Janeway draws her strength from her own personal well, so too does Chakotay look to his spiritual Native American background for inner comfort - and doesn't mind sharing that belief with others, when asked. We have seen him tutor Janeway in finding hers (*The Cloud*), endure some good-natured ribbing from B'Elanna Torres and Tom Paris, among others, and use a medicine wheel to save the ship despite his own disembodiment (*Cathexis*).

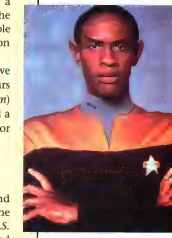
But the former Maquis leader has had his share of pain before, including the defection of a former lover whom he's further shocked to discover was a Cardassian spy all along in his Maquis crew. Despite such trials, and his Maquis sympathies, Chakotay's own moral courage rings out as strongly as Janeway's when the chips are down - and it is to his credit that he has accepted Janeway's command. He's also enforced the embracing of Starfleet ways among his old crew fully and with vigour, including a right cross if necessary (*Learning Curve*)! ■

LIEUTENANT TUVOK (Tim Russ)

As the first and only full-blooded Vulcan with the screen time and development since Sarek, Spock's father, Tuvok has displayed a level of Vulcan dispassion we would expect, even in his ship's present calamity. All the more revealing, then, are his slips - as when making the fateful decision to disobey his friend and commander's direct order against black-market bartering for a possible shortcut home (*Prime Factors*). Or when he questions his own abilities as a cadet trainer and 'people person' in a rare moment of public introspection (*Learning Curve*).

Although his age is still fully undetermined, we have learned that Tuvok has been married for 67 years (*Ex Post Facto*); a filmed but yet-unaired story (*Elogium*) establishes that he has four children: three sons and a daughter. He was also teacher at Starfleet Academy for 16 years (*Learning Curve*). ■





LIEUTENANT B'ELANNA TORRES (Roxann Biggs-Dawson)

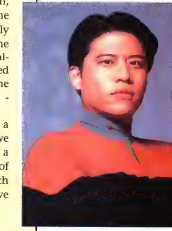
Ironically, the half-Klingon engineering whiz and volatile one-time Academy dropout may be the one crewmember who has grown the most due to the *U.S.S. Voyager's* predicament. Initially we met a hotheaded Maquis fixer-upper enraged that Janeway would destroy their way home who later attacks her own Starfleet rival for the position of chief engineer (*Parallax*). B'Elanna has taken the confidence and empathy Janeway has shown her to become all that her Starfleet uniform embodies; in fact, by the time the mini-Maquis rebellion leads to Tuvok's boot camp (*Learning Curve*), she shows her one-time crewmates no sympathy.

Perhaps this change in character is a result of her experience in *Faces*, when the Vidiians split her into pure Klingon and Human twins, an experience which left her with greater if not grudging respect for her once-despised Klingon heritage. The story also revealed that she and her Klingon mother lived on Kessik IV after her father left them when she was five. ■

ENSIGN HARRY KIM (Garrett Wang)

Harry Kim is doing some growing up of his own, although he still feels his strong attachment to home and family and the ship's loss as a raw wound so early in his career. His genius nearly got the crew home through a micro-wormhole if not for a time technicality, and it's not everyone who can say they've survived the afterlife (*Emanations*), transported halfway home (*Prime Factors*), and been 'devoured' by Beowulf - although in holo-novel form (*Heroes and Demons*).

Janeway is not the only one estranged from a fiancé, and in an upcoming episode (*Non Sequitur*) we learn Harry's is called Libby. The future also brings a look at his Julliard-level violin training and a sign of just how far his bond of friendship has grown with Paris, who has been doing his best to get Harry to give up his woman back home! ■



Continued next issue...

Brent

"The only time [the cats] ever did what they were supposed to do on the first take was when the script read 'Spot eats tuna'."

What now, Pinocchio?

***Star Trek Monthly* brings you up to date on the actor who plays one of *Star Trek: The Next Generation*'s favourite characters. Interview by Pete Hull**

"The character is so essentially sweet and pure," says actor Brent Spiner, describing his role as Data from *Star Trek: The Next Generation*.

He pauses.

It's the set-up to the punch line.

"... that getting to know me must be a disappointment."

Around the table with me are a dozen or so journalists. We have about 40 minutes to capture the essence of the character and the actor before he goes on stage at a major US convention, and this was his first clue.

This morning, he doesn't look the least bit like Data. His hair is long. It's salt and pepper colour, with a lot more salt than pepper. He's wearing glasses. I ask myself, 'Would I recognise him on the street?'

Probably not.

He doesn't even act the least bit like Data either. Brent is quick; every question is turned to a joke, a witticism. It's the repartee of someone who goes beyond just understanding the finer points of humour, to commanding it as an art form.

Brent is the very antithesis of Data.

"I think fans are slightly taken aback that I am not Data," he tells us. "The preconception is that I am this innocent childlike person."

He pauses again.

"And indeed, I'm just an old jaded guy. Frankly, I'm *sure* they're disappointed."

We're not.

Brent was born in Houston, Texas, in 1952, and grew up there, studying great comedians – Stan Laurel, Buster Keaton, Jack Benny, Jerry Lewis, Dick Van Dyke, and especially Lucille Ball, at the school of his living room television. He's performed off Broadway in plays and musicals, and then, in 1984, he moved to Los Angeles. The actor landed a part in Woody Allen's *Stardust Memories* and appeared in episodes of *Cheers*, *Night Court* and *Hill Street Blues*. And of course, he has been Data (and Lore and Soong and Holmes and about 20 other characters) on *ST:TNG* for the past eight years.

But it's hard trying to keep the conversation on *Star Trek* and off comedy.

"Is there a sitcom that has been done since *I Love Lucy* that is better?" Brent asks, referring to the US television vehicle that made the actress Lucille Ball a famous name on both sides of the Atlantic. "I don't think so. They got it. They were really funny. It's not until about the eleventh viewing that you can stop watching Lucy and start focusing on Desi. He's one of my favourite actors of all time – he's brilliant."

The journalist next to me fidgets. His article is due tomorrow and he's dying to ask Brent about *Star Trek Generations* – the crash scene, the emotion chip, or the bar scene – anything other than the eleventh viewing of *I Love Lucy*.

"When I watch sitcoms today, I find myself going, 'Oh, yeah, Lucy did that,' or 'Oh, yeah, Lucy and Desi did such and such'."

Brent takes a long breath – long enough for the jour-

Opposite: *"Yes..." Data is pleased to be featured in* **Star Trek Monthly** *again!*
Left: *A more stoic Data before the insertion of the Emotion chip in* **Star Trek Generations**

Above: *Data and Geordi ponder upon the ramifications which the emotion chip may bring*
Below: *In Ten Forward Data begins to experience feelings which he has never known (Note: this is a rehearsal shot only)*

nalist to pounce.

"How did your love of cinema, especially your love of comedy, influence your role on *ST:TNG*?" he asks.

"The history of cinema definitely plays a part in what I do. Take the bar scene [in *Star Trek Generations*]," Brent replies, referring to the scene where he discovers he 'hates' a new drink. "On paper that was very funny. I mean, it was clear to me from the beginning that this was going to work because it was actually written so nicely. I knew Whoopi Goldberg was going to be across the bar from me and that would help."

That bar scene wasn't the first time Data was downright funny, of course. There have been moments of obvious comedy, such as scenes in *The Outrageous Okona*, with Joe Piscoppo, where Data does his Henny Youngman and Jerry Lewis impressions. But if you look closely, you quickly realise that Brent played Data as a comedic character in nearly every episode of the show. Data's stoic android character amplified every move, every comment. For example, that little 'hmm' he mumbles when he understands a point for the first time. The facial expression and the mime-like control of his body add a subtle humour to each scene he has played. And it was always played well off the other characters. (Remember 'fully functional' from *The Naked Now*?) With the introduction of the emotion chip first seen in *Brothers*, new avenues of expression have been opened for Data.

"The chip is by no means the end of the adventure," says Brent, referring to his character's ongoing quest to become Human. "It's just the beginning. It's a step towards the attainment of his goal of being Human, but just the first step.

"I'd like to see a further exploration of Data in the next film. I mean, between *Star Trek Generations* and the beginning of the next one, how has he matured emotionally? What has he learned about the subtleties of dealing with emotion and how has it affected him? I hope this will eventually lead to an exploration of the most complex of human emotions – romance."

This is quite a change for Brent. Prior to the first film, he opposed the idea of the emotion chip.

"When I first read the script, it frightened me because I knew Data was going to be different. And now, as opposed to painting on a sort of narrow palette for the past seven years, in sort of muted colours, suddenly I would be making bold strokes. And that was somewhat

> *"Comedy comes out of pain. If it don't hurt, it ain't funny."*
> *Brent Spiner,*
> Star Trek TV Guide Collector's Edition

EPISODE CHECK: *BROTHERS*

Writer: Rick Berman
Director: Rob Bowman
Stardate: 44085.7
First US Air Date: 6/10/90

Main Cast

Patrick Stewart – Captain Jean-Luc Picard
Jonathan Frakes – Commander William Riker
LeVar Burton – Lieutenant Commander Geordi La Forge
Michael Dorn – Lieutenant Worf
Gates McFadden – Dr Beverly Crusher
Marina Sirtis – Counsellor Deanna Troi
Brent Spiner – Lieutenant Commander Data /Lore/Dr Noonian Soong
Wil Wheaton – Wesley 'Wes' Crusher

Guest Stars

Miles O'Brien – Colm Meaney
Jake Potts – Cory Danziger
Willie Potts – Adam Ryen
Ensign Kopf – James Lashly

STORYLINE

When a practical joke played by Jake Potts on his younger brother, Willie, goes horribly wrong, the *U.S.S. Enterprise NCC-1701-D* heads for the nearest starbase to save his life. With the boy in strict quarantine, Data suddenly appears to malfunction, isolating himself on the bridge and taking control of the ship. As the crew try to reach him, Data carries out an elaborate subterfuge to leave the Starship and transport down to a planet below – the world his reclusive creator, Dr Noonian Soong, has called home. The Starship's systems remain inaccesible to the crew and Willie's condition worsens by the minute.

On the planet, Soong asks why Data joined Starfleet, and discusses the concepts of creation and procreation. It appears Soong created Data for the same reason Humans are driven to have children – for his own slice of immortality. Both are surprised at the arrival of Lore, believed killed during the *U.S.S. Enterprise NCC-1701-D's* encounter with the crystalline entity (*Datalore*, Stardate 41242.4). Lore has responded to the same signal as his 'younger brother'. Soong explains he summoned Data to install an emotion chip enabling the android to have 'basic emotions', but before he can install it, he has to rest. Thinking Lore destroyed, he has no such chip for him – and it will only work correctly for Data.

With little time left to save Jake, the crew regain partial control of the Starship and head for the planet – but not before Lore has managed to disable Data and trick Soong into installing the emotion chip into him and fled, fatally injuring the scientist before he leaves. As the old man dies, Data finally calls his creator father.

Several days later, with Willie on the road to recovery, he and Jake are playing happily. When Data observes that the children have settled their differences, Beverly Crusher says, "They're brothers, Data! Brothers forgive..." leaving the android looking very pensive.

EPISODE NOTES

This episode was the first to be written by Rick Berman and featured Brent Spiner in three roles – Data, Lore and Doctor Soong. Rob Bowman, who had directed Lore's first appearance, was also behind the camera for his second. Michael Piller told *STM* writer Larry Nemecek that he recalls that Bowman, Robert Legato (Visual Effects) and Spiner worked for three days before shooting began on set, taping off the floor and blacking out the action for camera moves, to avoid costly breaks in recording while Spiner changed roles.

"It was very complex," says Spiner. "It was a four hour make-up job for me as the old man. Michael Westmore did a brilliant job. I really felt that once the head was on me three quarters of the work was done. At that point, it could have been Milton Berle inside of that head!

"The episode, though, was particularly difficult mainly because of the logistics and having to be somebody else every day. We would shoot scenes with Data and Lore on the same days and then the scenes with Soong on other days. After sitting in the make-up chair for four hours to get the make-up on to make me look old, getting my make-up on for Data seemed like a piece of cake!

"I think the idea behind me playing Soong was that he was close to 100 years old. And if you took him back to when he was 35 or so, he probably looked like Data. And the idea is that he built Data in his own image. So, he was not only Data's father, he was his God, too."

Talking about the episode to the US magazine *Starlog* in 1993, Spiner said: "I don't think it was one of our best episodes, but *Brothers* offered me the best opportunity I've ever had. I was able to play three different characters being someone I've never played before, and will probably never play again. There were many problems that had to be solved in order to play a 100 year old man, but it was very exciting." ■

Right: *"I hate this drink... I really hate this drink!"*
Below: *Data continues to try and function as normal while his logic boards are overloaded with new sensations*
Opposite: *Guess!*

of a concern for me. I wanted to stay true to the character we had developed. So, at first I said no to the idea of the emotion chip. But once I was vetoed, I thought 'Hey, let's go with it!'

The more I looked at it, the more I thought 'Okay, there's a lot of room to play with if he does have emotion.' Before the chip, Data was very innocent and childlike. I think by virtue of getting the chip, he just became a different kind of child. His emotions are so new, and he has had so little experience with emotion, that at first it will be childish emotions."

Why does Brent think the character is so popular?

"There are lots of reasons – I think he is an extremely accessible character." Having Riker refer to Data as Pinocchio must have helped. "That was one of the best character hooks one could hope for," says Brent.

"In Data there is no potential for cruelty. There is also an innocence to him. He's somebody you can feel safe with. I think he's also a bit of an outsider. He doesn't quite fit, he doesn't belong, and people relate to that idea of being an outsider, of being alienated."

Brent's contribution to seven years of wonderful *ST:TNG* programming was to develop a character that is uniquely his own.

"Other actors and people in the business I know were concerned at first because they thought it could turn out to be a very limiting role. They thought I wouldn't get much of a chance to utilise my acting abilities. I think that as time went on, they were pleased to find it was not at all a limiting role and probably the most wide open role in terms of what I was allowed to do."

The conversation moves on to guest stars, taking its lead from mention of Whoopi Goldberg. "Stephen Hawking, who wrote *A Brief History of Time* and is a genius in physics, was number one," Brent says. "We had the opportunity of having the world's most intelligent human do a guest shot on the show (*Descent, Part 1*) and I was fortunate enough to be in the scene with him. I believe it was unprecedented in the history of television. Possibly the only similarity is... when Einstein did an episode of *Bonanza*."

"The [emotion] chip is by no means the end of the adventure... It's just the beginning. It's a step towards the attainment of his goal of being Human, but just the first step."

The delivery is dry, and for a brief moment, we all stare at him. Then the room breaks into laughter, except for one journalist who is staring, first at Brent, then at his paper. It's obvious he didn't watch *Bonanza* or *ST:TNG*, and he's not sure what to believe now.

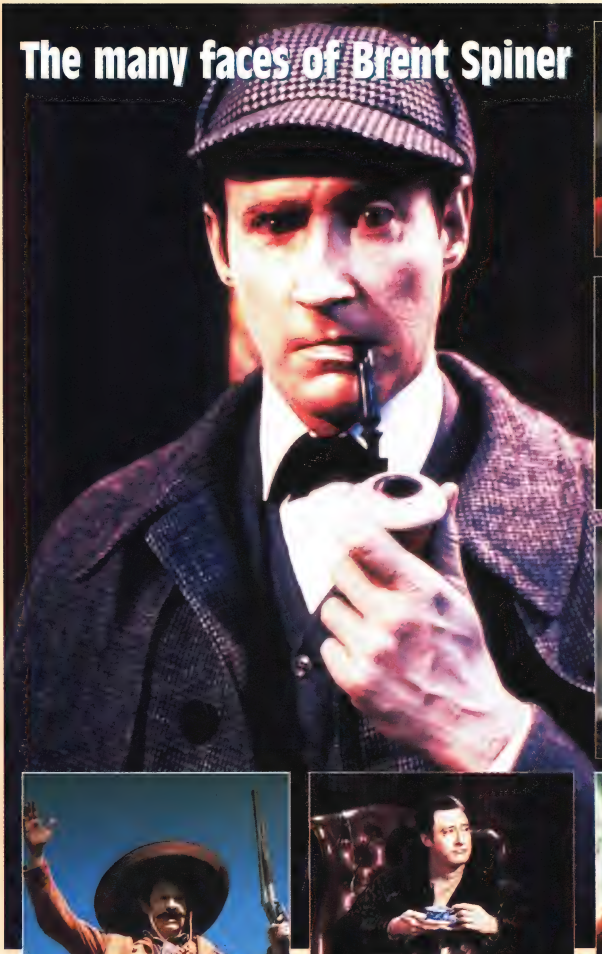
"We've had so many excellent guest stars." Brent continues. "Terry O'Quinn did a show in the last season (*The Pegasus*). Maryann Plunkett is a Broadway actress who, along with LeVar Burton, turns into a lizard during *Identity Crisis*. She was fabulous.

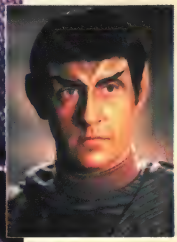
"Jean Simmons was brilliant in *The Drumhead* and Matt Frewer was fantastic in *A Matter of Time*. There were just a great bunch of other actors who worked the show.

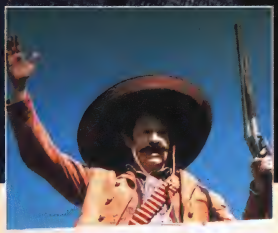
"And obviously, there's Whoopi, who became a regular. I think she was instrumental in the success of the show even though she wasn't there that often. She came on in the second season by her own request, and they built the set of Ten Forward especially for her. I think she validated the show for everybody when she said she wanted to be on it."

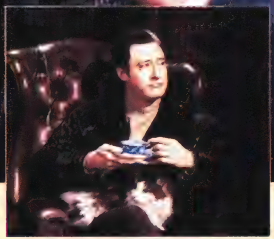
Brent then goes on to reminisce about the conclusion of

The many faces of Brent Spiner









Above: *The emotion chip begins to break down Data's control*
Below right: *Tracking the course of the Nexus requires more concentration than Data believes he can supply*

He pauses to make the point.

"But not a machine... So, I didn't have the luxury of being able to have a flow to it, and in order to do that, I had to have it memorised. You know, it's very hard to memorise large chunks of dialogue that mean nothing. So I've been memorising sections of the thesaurus so as to not get out of practice."

Laughter breaks out again – and it's the end of our time with him. But as the actor goes on stage we find he's just as comfortable with 12,000 fans as he is with 40 journalists...

"Jonathan Frakes said I didn't like cats?" he says, repeating a question from the audience. "I like cats. I have no problem with cats. But I like cats as domestic animals, not as acting partners.

"There were actually two on the show – Brandy, which was the docile one, and Monster, who was... the active one. The only time they ever did what they were supposed to do on the first take was when the script read 'Spot eats tuna'." As the audience breaks into laughter, we have to ask a final double question, one closer to home. What now for Data?

"Well, now that Data can experience joy, by gosh, I really think at this point in time, an android woman would be the ultimate joy for him!

"The [emotion] chip doesn't exactly 'complete' the character," Brent says, "but it certainly helps with his evolution. I think there's a lot of ground to be covered – maturity, how to handle emotion, how to grow up."

> *"I've gotten tons of mail to clarify some of the mistakes Data has made, and the only thing I can say is, 'I haven't a clue', you know? I'm really just a dumb actor who memorises brilliant dialogue. Even when it's wrong, it's right to me."*
> *Brent Spiner,* Entertainment Weekly

the series and *Star Trek Generations*.

"I think in the last two years of the show we had a sort of new wind that came into the show. We had new writers and Jeri Taylor became our Executive Producer. So there was a fresh spirit. Consequently, we did some really good shows in the last two years.

"I liked the series finale *All Good Things*. The final script that Brannon Braga and Ron Moore wrote was brilliant. During rewrites, it was softened up a bit. Still, I enjoyed it very much. I thought it was a nice wrap-up.

"I think we all kind of came to the end of it and were okay with the show ending – especially given that we were going to be able to do it again in spurts of films.

"I was glad to see Captain Kirk come back in the film. I've always liked him. I think Kirk sort of embodies the whole mythological notion of the hero. And I think Bill (William Shatner) has always been very good at portraying that heroic image.

"Even though I didn't have any scenes with him, I thought the idea of having two captains coming together was a great idea. I liken it to Lucy meeting Robert Petrie. And I think Lucy and Dick Van Dyke would have been great together."

Unlike Data, who sometimes stumbles over the nuances of Human communication, Brent is articulate. For the rest of the interview, he settles into casual conversation.

"You know, when you're a kid, and you're first becoming an actor and doing a play, and your family comes to see it and they say 'How did you learn all the words?', that was the least of your concerns! But, oddly, it became my major concern doing *ST:TNG*! As I got older and I got more and more of this dialogue and I lost more and more of the brain cells, it really did become the most difficult part of the job.

"I had to be able to get the lines out of my mouth without making a mistake before I could go to sleep each night. That's because this particular dialogue, and the fact I'm playing a machine, didn't give me the luxury of being able to pause. And, as you know, people talk with pauses in their speech..."

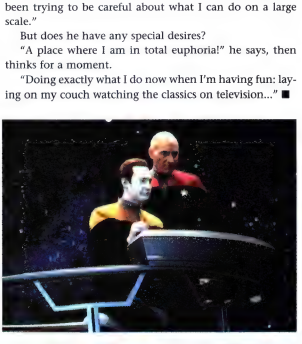
And for Brent. Apart from a second *ST:TNG* film on the horizon, what does his future hold?

"I'm kinda being picky at the moment. I feel I've been involved in a good project for the last seven years, something that has had some real value and has afforded me some significant opportunities. And I'm not that eager to just do junk. Sure, I've been seeking employment, but I've been trying to be careful about what I can do on a large scale."

But does he have any special desires?

"A place where I am in total euphoria!" he says, then thinks for a moment.

"Doing exactly what I do now when I'm having fun: laying on my couch watching the classics on television..." ■



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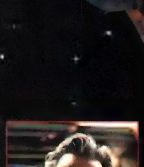

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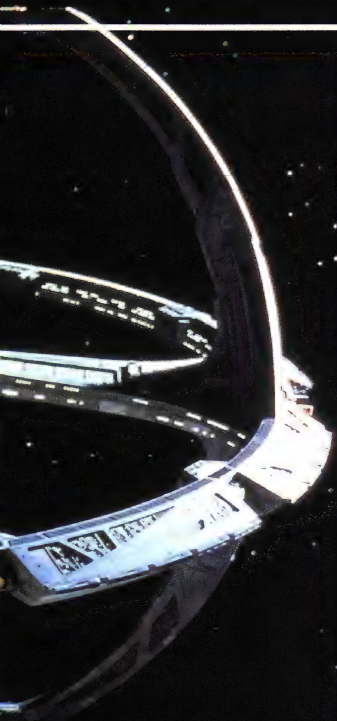


...ning Nine

...on Of the Space Station

BEGINNINGS

"We spent about three months going in the entirely wrong direction, not unproductive months, because a lot of what we learned ended up being useful in the design, once we got a handle on what the station should consist of. We were working on the assumption the writers wanted a Sargasso Sea in space; a collection of debris assembled on the station by various cultures over a long period of time. It's almost a Tower of Babel, where one part of the station was really indiscernible by one culture to another. It was an interesting concept, but when we gave it some physical form, it really didn't have any romance to it.

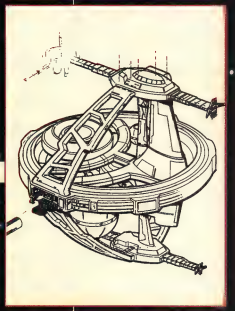
"One day I got a marching order from Rick Berman, who said, 'I want the most bizarre, alien thing you can imagine, and I want any man, woman or child who sees it on the screen from across the living room, to instantly identify that shape as DS9.' When you have that kind of an edict, you start to think entirely in terms of a logo image, because that's what all the big corporations strive for: something instantly identifiable, easy to understand and representing their product in a respectful way.

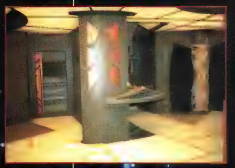
"We started with a scientific idea, and that was how do we hang something in space? If we had to do it now, without the technology we've imagined on *Star Trek: The Next Generation*, this is another culture, and an alien one at that. What might they use? We thought about the gyroscope that is used to stabilise ships at sea, so some sophisticated form of giant gyroscope is the spark of an idea that ended up being what you see on screen today."

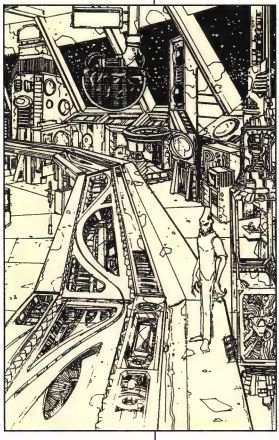
THE STRUCTURE

"It was my idea to put these big rings that ended up at one point looking a lot like the model of a nucleus and neutrons and protons of an atom. It was like energy flying around, contained in hollow rings, and going in opposite directions, thereby stabilising this enormous piece of machinery, all of which became really unwieldy on a practical level. As Rick Sternbach pointed out, we've had gravity generators the size of softballs, that we place wherever we want to in the hull of the ship, so we don't really need to go through these enormous machine machinations. But in doing that, we arrived at a shape we all liked, and one day I said, 'Let's decide what the Cardassians like, and

Far Left: *Sharing Gene Roddenberry's dream – Production Designer Herman Zimmerman*
Below: *Rick Sternbach's early concept drawing of the station*
Bottom: *The completed infirmary*







Above: *An early concept drawing of the promenade by artist Ricardo Delgado*
Right: *The real gates to the Gamma Quadrant*

give ourselves some parameters.'

"We decided their sense of structural beauty says they like things in threes, so we have concentric rings making up the horizontal plane of the station. We have three docking arms that go above and below the outer ring, and they don't quite complete. They are what is left of the nucleus of our atom, when we started shaping it, with the idea in mind that the Cardassians are of a particular artistic nature. We knew from the costumes that Bob Blackman had created and the make-up that Michael Westmore created that the Cardassians look a little like their structure is on the outside. They have a breast plate that looks very much like a crustacean, and veins around their eyes and down their necks that suggest that a lot of the strength of their bodies is right under the skin; it's not a skeleton in the same sense as human skeletons.

"We took that idea, and tried to make the structure visible on the outside of the station. The Cardassians like both ovals and circles, they like trapezoids rather than squares, they like dark militaristic colours. We made ourselves some what I call 'five-finger exercises' - so that whenever we had a problem, we'd ask why it doesn't look Cardassian, for example because we used four instead of three or a square instead of a trapezoid."

MULTIPLE LEVELS

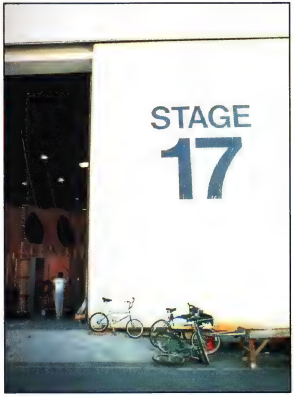
"*Paramount Pictures* has very generously given *ST:DS9* fairly sizeable budgets. The reason you see a lot of flat floors and not much in the way of interesting levels is truly an economic one. Television, unlike feature films, has a finite number to work to. If you make a feature film for $20 million, and it hits big, you can make $200 million from it, so twenty million is a good investment. You can't put that kind of money into a television show, because at the other end, there is a wall that you hit economically. You can't make more than X number of dollars on a television show, so most shows travel on the floor, because it's the fastest way to get the company around and to see the action.

"We had a long discussion about this when we were conceptualising *DS9* - that we'd be sticking our necks out in terms of how long it would take to film in the operations centre for instance, if it was on more than one level. But would we gain more believability and visual interest, and thereby make the show more exciting? The answer was yes. Because *Star Trek* and *Star Trek: The Next Generation* had been so successful, Rick Berman felt that we would more than likely get the studio's support, and the extra money that it cost would be worth it on the screen. I think that has proven to be the case."

OPS

"The operations centre had to be part of the basic design of the station, and we conceived it as being at the top of everything. Originally, I was going to have 12 windows around the top, so you could see the stars moving, but unfortunately, we were unable to get the larger stage that had a high enough gridiron, so I ended up with only nine windows and a static star field.

"The operation centre was originally planned to be around an operations table, where the principal characters would stand and direct the operations of the station. In practice, the operations table seems to be less important than the engineering and science sections, but that has more to do with the way the stories have gone than any intent by the writers to avoid using it or feel they were using it too much. I feel if we lost the operations table, the operations set would still work; as a matter of fact, when we've gone back to the Cardassian period before Starfleet occupied the station, we did remove the table, and found that everything worked just as well without it."



THE PROMENADE

"I got an idea for the promenade from a Soviet air terminal I saw in a book on Soviet architecture. There's one photograph in particular that looked like it ought to be what our promenade might look like, and I was able to imagine that entire architecture, even though we're only able to put about one third of the completed circle on stage. Some day, in an amusement park maybe, we'll have a promenade that goes all the way around!

"Conceptually, the promenade is like a western street. It has the infirmary, which is like the western doctor's office; the sheriff's office (the security office); the bar, or local saloon; and the main street where you tie your horse up. All those things are pretty much parallel, so conceptually, you have a lot of problems to solve there that are simply architectural: if you're given all those elements, what does that place look like on the inside?

"What we did was create a number of models of walls, columns, windows, airlock doors, etc., and cast them in fibre glass. Most of the sets are built out of the same 12 or 14 fibreglass moulds, and it helped to give us a unity all the way through. They're certainly not the only materials used to create the sets, but it makes everything look as if it came from the same drawing board, which indeed it did.

"Quark's Bar is really the central element in the promenade. It's the place where all the travellers meet, and it's the place where the irascible owner Quark can do his good guy/bad guy routine, which is very successful on the show. He's the guy you don't trust, but every once in a while when the chips are down, he saves the day. His bar is still Cardassian architecture, but it has a lot of Ferengi ideas as well, what we call 'electronic wallpaper': the replicators, the dabo table, and other game tables, which are more what Ferengi would design than what Cardassians would like.

"In a way, the promenade is as good an idea for *ST:DS9* as the holodeck was for *Star Trek: The Next Generation*, because we can find any number of cultures walking down that promenade, and we don't have to explain too much about how they got there, because they'll all supposedly be from ships that are docking, and are in transit from one part of the galaxy to another. It's a great meeting place."

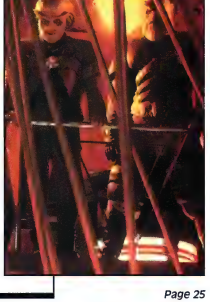
ONGOING DEVELOPMENT

"Of course, even with as much money as we had to spend, there's still not as much as you'd like to spend when you do the pilot, so we had a fairly good story excuse to continue to improve things. The occupation by the Cardassians was very Spartan; when they left, they tore out a lot of good equipment that they didn't want to leave behind, so as we repaired the station, and we got more familiar with it and called it home, we had the excuse to spruce it up a little bit. We put a lot of new things into the promenade, for example.

"Each season we're assuming that the caretakers of the stations, the Bajorans and Starfleet officers, are getting to feel that it's their place and they can put their stamp on it as well. We try to mix Starfleet equipment with Cardassian equipment on the bridge for instance, and we try to give our Starfleet people a certain amount of *Star Trek: The Next Generation*-style computers and desks, and equipment they would feel comfortable with, and personal belongings in their quarters. I think that mix works very well." ■

Interview conducted by Joe Nazzaro

Above left: *The promenade takes shape...*
Below: *Quark and Morn survey the finished promenade*



STAR TREK®

DEEP SPACE NINE™

THE LOOKING GLASS WAR

PART ONE

MIKE W. BARR
Writer

MOOSE BAUMANN
Colour Designer

JOSEPH ALLEN
Letterer

LEONARD KIRK
Penciller

JANICE WISMAR *with* **VIOLENT HUES**
Interior Colour

CLARISSA MANANSALA
Assistant Editor

ROB DAVIS
Finishes

MARK PANICCIA
Concept/Editor

TIME FRAME

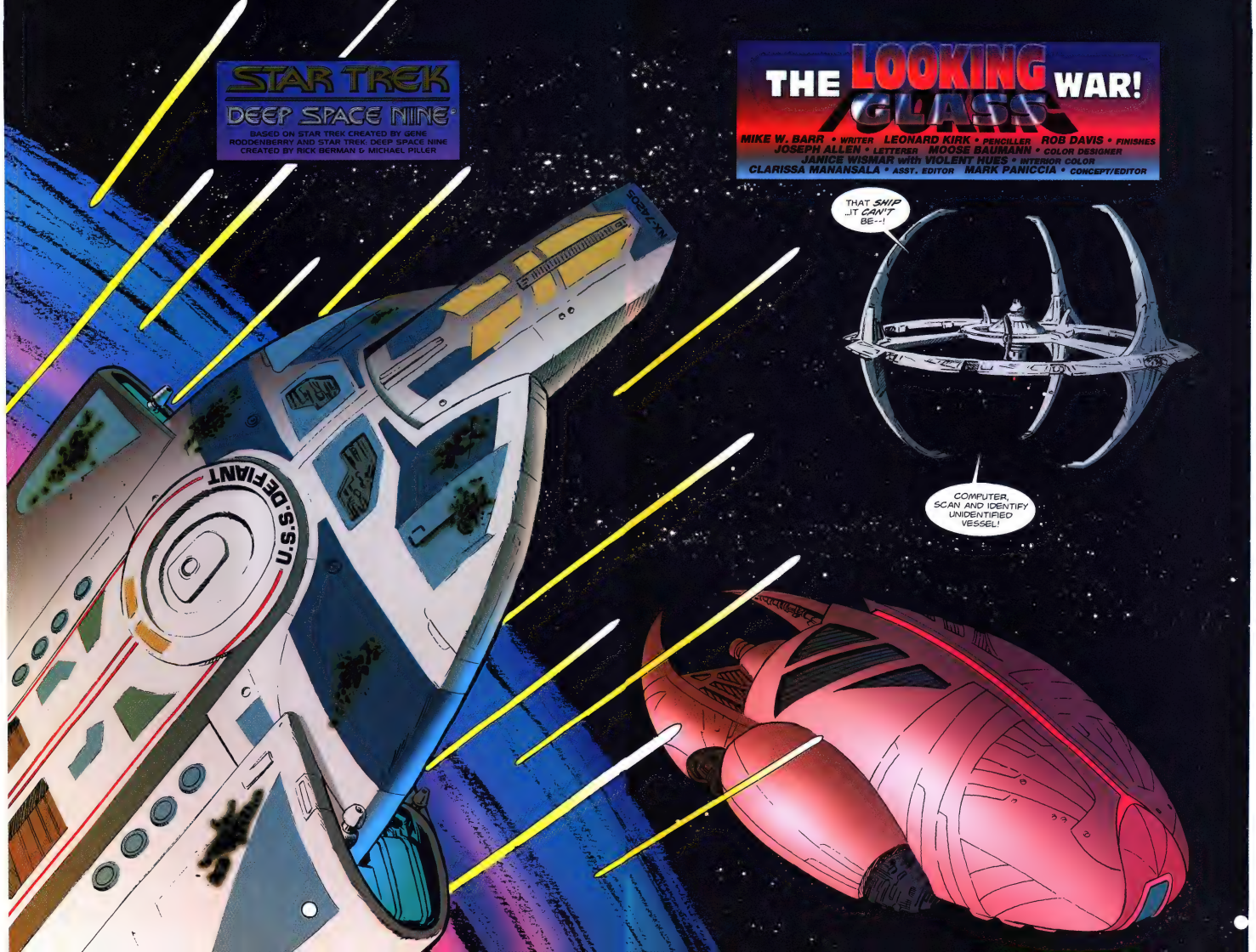
The Looking Glass War is set sometime after the beginning of *ST:DS9* season three, after the introduction of the *U.S.S. Defiant*.

THE LOOKING GLASS WAR - PREVIEW

When the producers of *Star Trek: Deep Space Nine* decided to pay homage to *Classic Star Trek* with a return to the alternate universe first featured in *Mirror, Mirror*, they made a very wise decision. That original episode, with its alternate Spock, a ruthless Captain Kirk and a deadly Empire in place of the humanitarian Federation, remains one of the most popular *Star Trek* stories of all time. It has spawned countless shadows in the series, in stories such as *Star Trek: The Next Generation*'s *Yesterday's Enterprise*, and the plethora of alternates portrayed, albeit briefly, in *Parallels*. The concept of alternate universes to the accepted *Star Trek* norm is particularly in evidence in the return to that first, much changed cosmos in the *ST:DS9* episodes *Crossover* and *Through The Looking Glass*.

The *Star Trek* comic strips, unaffected by budgetary constraints, have never been a medium to ignore such an intriguing story device. It has, after all, been a staple of science fiction for many years, perhaps best seen in stories such as Keith Laumer's *Worlds of the Imperium*. *DC Comics* published a fascinating 'Mirror Universe saga' sequence during one of its earlier *Star Trek* series, written by Mike Barr, with Captain Kirk and company fighting off a full-scale invasion spearheaded by his evil counterpart. There have been others, but one of the most recent was set on the *Deep Space Nine* space station... ■

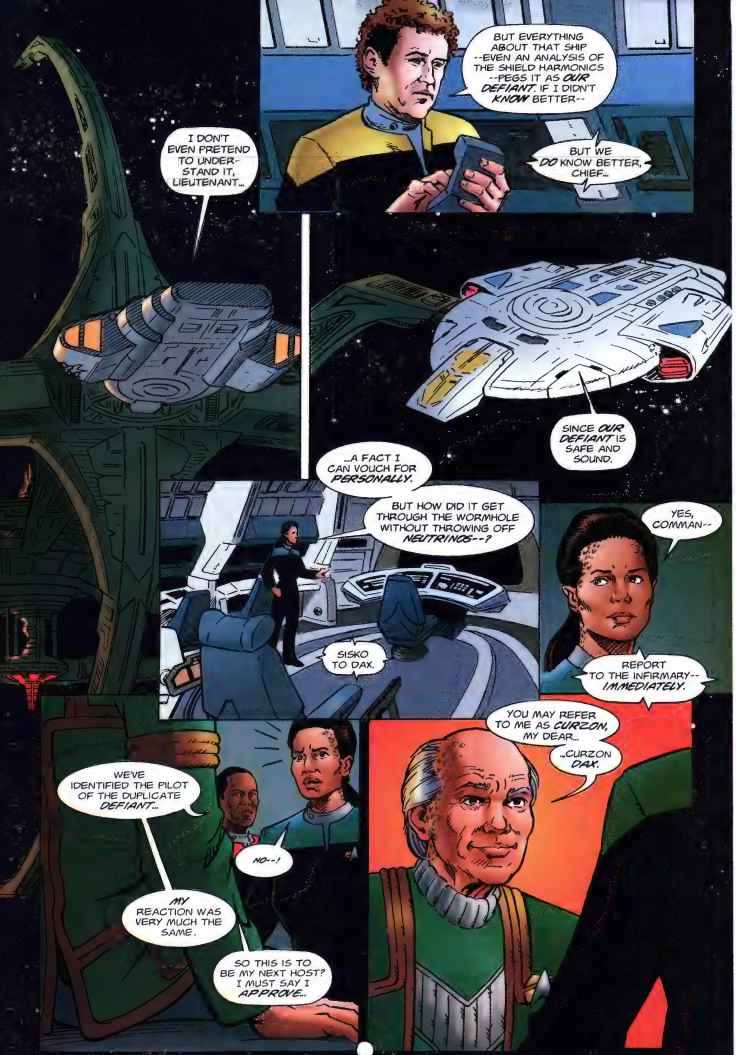
DOCKING CLAMPS REMOVED, BOLIAN TRANSPORT. YOU ARE CLEARED FOR DEPARTURE -- GOOD LUCK IN FINDING A NEW HOME.
ROGER, DEEP SPACE NINE, WE--
DS9, THE WORMHOLE IS OPENING, THOUGH WE ARE NOT YET WITHIN ITS EVENT HORIZON. CAN YOU ADVISE?
THIS IS ODD-- NO ARRIVALS ARE SCHEDULED, AND I'M READING NO INCREASED NEUTRINO EMISSIONS FROM THE WORMHOLE. DAX, WHAT DO YOU MAKE OF THIS?
WHATEVER IT IS, MAJOR, SENSORS CONFIRM SOMETHING IS EMERGING FROM THE WORMHOLE, AND AT VERY HIGH SPEED.
ON SCREEN--!
DEEP SPACE NINE TO BOLIAN FREIGHTER --EVASIVE MANEUVERS IMMEDIATELY, YOU ARE ON A COLLISION COURSE!


STAR TREK
DEEP SPACE NINE
BASED ON STAR TREK CREATED BY GENE RODDENBERRY AND STAR TREK: DEEP SPACE NINE CREATED BY RICK BERMAN & MICHAEL PILLER
THE LOOKING GLASS WAR!
MIKE W. BARR • WRITER LEONARD KIRK • PENCILLER ROB DAVIS • FINISHES
JOSEPH ALLEN • LETTERER MOOSE BAUMANN • COLOR DESIGNER
JANICE WISMAR with VIOLENT HUES • INTERIOR COLOR
CLARISSA MANANSALA • ASST. EDITOR MARK PANICCIA • CONCEPT/EDITOR
U.S.S. DEFIANT
NCC-74205
THAT SHIP ...IT CAN'T BE--!
COMPUTER, SCAN AND IDENTIFY UNIDENTIFIED VESSEL!

RED ALERT! RAISE SHIELDS! COMMANDER SISKO TO OPS!
I DON'T KNOW, BUT I'M NOT GIVING THEM THE BENEFIT OF THE DOUBT!
THE DEFIANT? HOW CAN THAT -- ?!
APPROACHING VESSEL IDENTIFIED AS U.S.S. DEFIANT, REGISTRATION NX-74205.
STATUS, MAJOR?
IT'S NOT AN ATTACK! ITS POWER IS LOW, LIFE-SUPPORT IS DOWN TO 15 PERCENT, AND ITS WARP ENGINES ARE READY TO BLOW!
WE'RE UNDER ATTACK, SIR-- FROM THE DEFIANT.
I'M READING ONE LIFE-FORM, SIR.. LOCKING TRANSPORTER NOW...
U.S.S. DEFIANT
NX-74205
WHOOOOM

WELL, O'BRIEN?
I'VE GOT HIM COMMANDER-- HOLDING HIM IN STATUS.
WHERE WOULD YOU LIKE HIM, SIR-- YOUR OFFICE, OR THE BRIG?
BEAM HIM DIRECTLY TO DR. BASHIR'S INFIRMARY ...BUT HOLD HIM FOR THE MOMENT...
SISKO TO ODO. CONSTABLE, WE'VE GOT AN UNINVITED "GUEST" ABOUT TO BEAM IN TO THE INFIRMARY.
I'LL BE THERE TO GIVE HIM A WARM RECEPTION, COMMANDER.
GET TO WORK ANALYZING THAT SHIP, PEOPLE-- OR WHAT'S LEFT OF IT! I WANT TO KNOW WHERE IT CAME FROM AND WHO BUILT IT.
RIGHT AWAY, BENJAMIN.
YES, SIR.
I'LL BE AT DR. BASHIR'S.

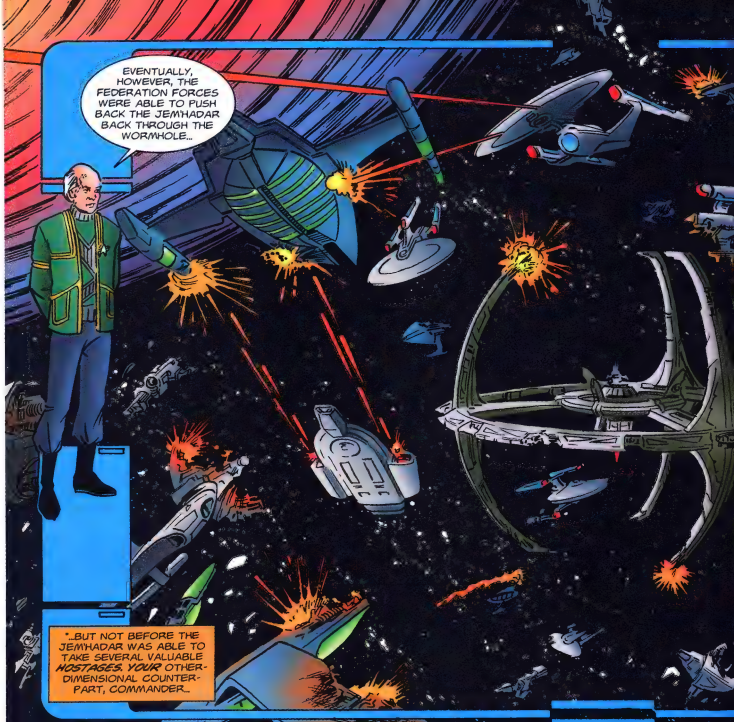
ODO IS HERE, CHIEF O'BRIEN. BEAM OUR "VISITOR" IN.
HM. HUMANOID MALE, BUT WITHOUT AN EXAMINATION, I CAN'T--
AND YOU WON'T UNTIL I ASCERTAIN HIS MEDICAL CONDITION.
VERY WELL, DOCTOR-- BUT YOU WONT MIND IF I SCAN FOR A COMPUTER MATCH OF HIS VITAL STATISTICS?
7100
STARFLE
DATA BA
THIS CAN'T BE RIGHT. HE CAN'T--
ANY ANSWERS, GENTLEMEN?
JUST BRINGING HIM AROUND NOW, SIR.
GOOD LORD. HIM?
HM. PERHAPS I WAS RIGHT, AFTER ALL.


BUT EVERYTHING ABOUT THAT SHIP --EVEN AN ANALYSIS OF THE SHIELD HARMONICS --PEGS IT AS *OUR DEFIANT*. IF I DIDN'T *KNOW* BETTER--
BUT WE *DO* KNOW BETTER, CHIEF...
I DON'T EVEN PRETEND TO UNDERSTAND IT, LIEUTENANT...
SINCE *OUR DEFIANT* IS SAFE AND SOUND.
...A FACT I CAN VOUCH FOR *PERSONALLY*.
BUT HOW DID IT GET THROUGH THE WORMHOLE WITHOUT THROWING OFF *NEUTRINOS*--?
SISKO TO DAX.
YES, COMMAN--
REPORT TO THE INFIRMARY-- *IMMEDIATELY*.
YOU MAY REFER TO ME AS *CURZON*, MY DEAR...
...CURZON *DAX*.
WE'VE IDENTIFIED THE PILOT OF THE DUPLICATE *DEFIANT*...
NO--!
MY REACTION WAS VERY MUCH THE SAME.
SO THIS IS TO BE MY NEXT HOST? I MUST SAY I *APPROVE*...

"STATION LOG, STARDATE 48511.1. OUR VISITOR CANNOT BE CURZON DAX, FOR THE DAX SYMBIONT NOW RESIDES WITHIN THE BODY OF JADZIA DAX. YET I WOULD SWEAR IT IS MY FRIEND I SEE BEFORE ME.
"I AM NOT THE ONLY ONE CONFOUNDED BY THIS SITUATION."
I DON'T KNOW IF YOU'RE A SPY, A SHAPE-SHIFTER OR JUST SADLY DELUDED --BUT I DO KNOW YOU'RE NOT CURZON DAX. CURZON IS DEAD, AND I'M DAX.
YOU'RE LETTING YOUR EMOTIONS CLOUD YOUR THINKING, YOUNG ONE ..THOUGH I ADMIT I'M SUSCEPTIBLE TO THAT TOO, WHEN I ENTER A NEW HOST!
IF YOU ARE CURZON...
..TELL ME WHERE YOU SUGGESTED I PROPOSE TO MY WIFE.
WHY, ON THAT ROMANTIC RESTAURANT OVERLOOKING GILGO BEACH, OF COURSE...
THAT'S RIGHT.
...BUT YOU DIDN'T TAKE MY ADVICE. YOU PROPOSED TO HER DURING YOUR VACATION ON THE MOON.
WELL, WHICH OF OUR THREE SONS HAD TO BE BAILED OUT OF A MESS INVOLVING A "BORROWED" SHUTTLECRAFT AND A BOTTLE OF SAURIAN BRANDY?
THAT WOULD BE OUR SECOND SON, JADZIA-- WE ONLY HAD TWO-- HE ALWAYS HAD A WEAKNESS FOR ANDORIANS. AND IT WAS ROMULAN ALE.
ONLY CURZON WOULD KNOW THOSE THINGS, BENJAMIN-- BUT HE CAN'T BE HIM!
THERE IS A POSSIBLE EXPLANATION, LIEUTENANT.
YES, FORGIVE THE MELODRAMA...
...BUT I AM THE CURZON DAX OF A DIMENSION PARALLEL TO YOURS...
...AND I REQUIRE CHIEF ODO'S HELP TO SAVE US FROM A FULL-SCALE WAR!

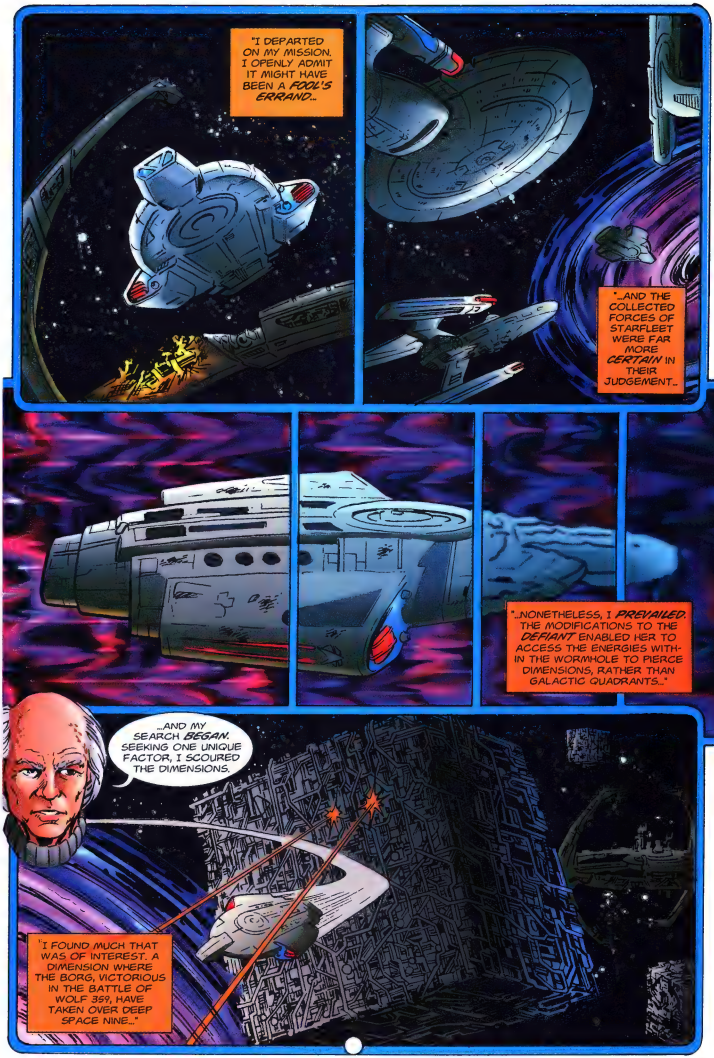
THAT WOULD EXPLAIN A LOT-- IF IT'S TRUE!
I THINK YOU'D BETTER COME CLEAN, OLD MAN.
BENJAMIN--!
I SHALL BE DELIGHTED, COMMANDER. IN MY REALM, THE DAX SYMBIONT WAS NOT TRANSFERRED TO THIS YOUNG WOMAN...
"...INSTEAD, I WAS ASSIGNED TO DS9 TO NEGOTIATE A TREATY BETWEEN THE FEDERATION AND THE DOMINION, IN RESPONSE TO THEIR PEACE OVERTURES. MY REALM'S COUNTERPARTS OF YOURSELF AND CHIEF ODO WERE ALSO IN ATTENDANCE.
"HOWEVER, TREACHERY, LIKE HOPE, SPRINGS ETERNAL. EVEN AS WE OFFERED THE DOMINION THE HAND OF PEACE...
"...THEIR HANDS CARRIED KNIVES --TO STAB US IN THE BACK. WHEN NEGOTIATIONS BROKE DOWN, THEY INVADED!"

"TO GIVE THE FEDERATION ITS DUE, SUCH A TURN OF EVENTS WAS NOT ENTIRELY *UNEXPECTED*...
"...BUT THEIR LIMITED EXPERIENCE WITH THE DOMINION --AS WELL AS THE JEM'HADAR-- LED THEM TO UNDERESTIMATE THE *FEROCITY* OF THE ATTACK.
"CASUALTIES WERE *HEAVY* --UNFORTUNATELY, ON *OUR* SIDE, AS WELL."


EVENTUALLY, HOWEVER, THE FEDERATION FORCES WERE ABLE TO PUSH BACK THE JEMHADAR BACK THROUGH THE WORMHOLE...
"...BUT NOT BEFORE THE JEMHADAR WAS ABLE TO TAKE SEVERAL VALUABLE HOSTAGES. YOUR OTHER-DIMENSIONAL COUNTER-PART, COMMANDER...

"...AS WELL AS THOSE OF MAJOR KIRA AND DOCTOR BASHIR, AS WELL AS A FEW OTHER PERSONNEL. IT IS ONLY A MATTER OF TIME BEFORE THE JEM'HADAR RETURNS, WITH AN ASSAULT THAT MAY PROVE DEADLIER THAN THE ONSLAUGHT OF THE BORG."

I WISH I COULD SAY I DIDN'T EXPECT THIS. DID I-- DID HE WARN STARFLEET?
HE IS AS FREE WITH OPINIONS AS YOU, BENJAMIN. BUT THEY DIDN'T LISTEN.
BUT YOU HAVEN'T EXPLAINED WHAT YOU'RE DOING HERE.
AH, THE IMPATIENCE OF A YOUNG HOST..! I WAS COMING TO THAT!
"WITH MY ACCESS TO STARFLEET RECORDS, I WAS AWARE OF THE EXISTENCE OF VARIOUS OTHER DIMENSIONS..
"...AS WELL AS THE THEORETICAL METHODS TO ACCESS THOSE OTHER DIMENSIONS.
"DESPITE THE ACTION THE DEFIANT SAW IN THE INVASION, SHE WAS STILL QUITE CAPABLE OF SERVING MY PURPOSES, ONCE HER ENGINES HAD BEEN MODIFIED BY CHIEF O'BRIEN.
"OUR ACTIONS MAY HAVE BEEN FORBIDDEN BY THE FEDERATION COUNCIL, SO WE DID NOT BOTHER TO ASK...
"...AND BY THIS TIME, CHIEF O'BRIEN PUT VERY LITTLE VALUE ON HIS STANDING WITH STARFLEET."


"I DEPARTED ON MY MISSION. I OPENLY ADMIT IT MIGHT HAVE BEEN A FOOL'S ERRAND...
"...AND THE COLLECTED FORCES OF STARFLEET WERE FAR MORE CERTAIN IN THEIR JUDGEMENT...
"...NONETHELESS, I PREVAILED. THE MODIFICATIONS TO THE DEFIANT ENABLED HER TO ACCESS THE ENERGIES WITHIN THE WORMHOLE TO PIERCE DIMENSIONS, RATHER THAN GALACTIC QUADRANTS..."
...AND MY SEARCH BEGAN. SEEKING ONE UNIQUE FACTOR, I SCOURED THE DIMENSIONS.
"I FOUND MUCH THAT WAS OF INTEREST. A DIMENSION WHERE THE BORG, VICTORIOUS IN THE BATTLE OF WOLF 359, HAVE TAKEN OVER DEEP SPACE NINE..."

"...AND ANOTHER, WHERE THE KLINGONS AND THE CARDASSIANS HAD FORMED A CONQUERING ALLIANCE..."
...BUT IT'S ONLY IN YOUR DIMENSION I HAVE FIRST FOUND THE UNIQUE ELEMENT I SEEK.
IT'S ODO, ISN'T IT?
I, COMMANDER?
YES --HOW DID YOU KNOW, BENJAMIN?
YOU MENTIONED EARLY ON THAT ODO HAD A PLACE IN THE PEACE NEGOTIATIONS --DOUBTLESS DUE TO HIS ROLE AS A SHAPESHIFTER --BUT YOU HAVENT MENTIONED HIM SINCE.
WAS HE KILLED IN THE BATTLE?
NO, NO, ODO'S DEATH WAS THE FLASHPOINT THAT CAUSED THE BATTLE.
HE WAS MURDERED.
BY WHOM?

Continued next issue!

A Fistful of Data

I would like to devote most of this month's column to questions about cloaking devices. The reason why the Federation never developed a cloaking device was finally answered, after much speculation, in the *Star Trek: The Next Generation* episode *The Pegasus*, as is explained later. However, this answer has raised a number of other questions, while in subsequent episodes it seems to have been contradicted. Read on for full illumination!

If you wish to send in any questions the address is: A Fistful of Data, *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP.

Right: *A cloaked Romulan fleet confronts a cloaked Klingon fleet... closely observed in the background by a cloaked* U.S.S. Defiant
Below: *Data gets a chance to flex his language chips in* ST:TNG *Time's Arrow*

Q Why *has* the Federation signed an agreement with the Romulans to not develop a cloaking device?
(Bruce G. Jones, West Swindon, Wiltshire)

A You are referring to the Treaty of Algeron, Bruce, which was mentioned in *The Pegasus*. This treaty was signed 60 years before the time that episode is supposed to have taken place. It may actually be an amendment to an earlier treaty of the same name, signed in 2160 to mark the end of the Romulan-Earth wars. Alternatively, it could be a separate treaty altogether – after all, there has been more than one Treaty of Versailles. One of the conditions of the later treaty was that the Federation would not develop their own cloaking technology. The *Star Trek Encyclopedia* speculates that Starfleet actually had a policy against such things, since Gene Roddenberry once indicated that 'our people are scientists and explorers – they don't go sneaking around.' According to that, the Treaty of Algeron just reflects that outlook. The *Encyclopedia*'s point of view is undermined by the fact that the *U.S.S. Defiant* has a cloaking device, which takes us on to the next question...

Q How can the *U.S.S. Defiant* have a Romulan cloaking device when the Treaty of Algeron prevents the Federation from developing one?
(Ray Atkins, Coventry)

A You've answered your own question here, Ray. The Federation have not developed their own cloaking device. The Romulans have loaned it to them for use in a limited capacity. Therefore, they have not infringed upon the Treaty of Algeron.

Q Who copied cloaking technology from whom – Klingons or Romulans?
(Stuart Wright, Enfield, Middlesex)

A The Romulans were actually the first species to be seen using a cloaking device, in the *Classic Star Trek* episode *Balance of Terror*. Since they were actually allied to the Klingons at that time and using their ships, it can be concluded that the Romulans imparted knowledge about cloaking technology to them as part of an exchange programme. However, who knows – it could be that the Romulans developed cloaking with the help of another, unknown, alien species.

Q Could you tell me where I could get a large poster with a cutaway picture of the *U.S.S. Enterprise NCC-1701-D*?
(Denise Abernethy, Burton-in-Lonsdale, Lancashire)

A Several specialist shops stock such items, including the *Forbidden Planet* chain. (Several readers have written recommending their mail order service – thanks for the compliments!)

Q In *Time's Arrow, Part II*, what do Data and the chief poker player say to one another in French?
(B. D. Langham, Quinton, Birmingham)

A According to my French interpreter, Data and Frederick La Rouque – the other French speaker – are speaking rotten French. However, a rough translation would be as follows:
La Rouque: "My parents originated in Bourbonnais. I was born in New Orleans."
Data: "So! We are almost brothers! I am pleased to meet you."

To prove that *Star Trek* writers do their research properly, Bourbonnais is an old province of France, which no longer exists, but it would have done when La Rouque's parents were born.

Q Are there any plans to re-run *Classic Star Trek* or *ST:TNG* by the BBC?
(Paul Nairn, Garston, Liverpool)

A The BBC do own the rights to run repeats of both series. However, they have no such plans at the moment, but Sky are repeating *ST:TNG*.

To finish, has anybody other than Helen Prior of Newmarket, Suffolk, noticed something strange about the scene in *Unification, Part II*, just after Data has given a Vulcan nerve pinch to Sela? It was also spotted and repeated on the BBC programme *Points of View*... Happy viewing! ■

A Fistful of Data compiled by Andrew Darling. Due to the sheer number of questions we regret Star Trek Monthly *is unable to make personal replies. Thanks to the BBC, Paul Christopher, Terry Jones, the* Sheffield Space Centre, *Sky TV*, Star Trek Encyclopedia, Star Trek: The Next Generation Companion *and Brenda Wilson*

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Read Out

STAR TREK GRAPHIC NOVEL COMPETITION WINNERS

In Issue 5 we ran a competition offering readers the chance to win copies of **Titan Books' The Ashes of Eden** *graphic novel by William Shatner. The answer to the question 'Name the company which published* **Star Trek** *comics in the 1960s' was 'Gold Key'.*

The winners of the competition are as follows:

Matthew Floyd, Grimsby, N. E. Lincs; Simon Hill, Crosby, Liverpool; Mr J. Ballard, Ilford, Essex; Peter Simpson, Dunfermline, Fife; and Florian Stephens, Middleton-on-Sea, West Sussex.

Congratulations to the winners, and better luck next time for the losers!

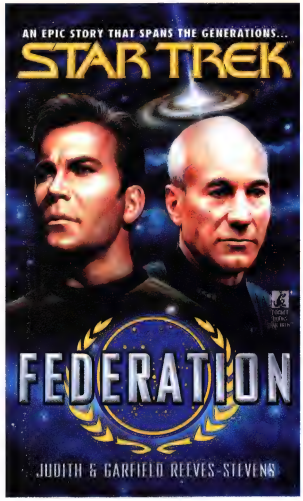
The *Star Trek* films and various *Star Trek: The Next Generation* episodes have featured crossovers with members of the crew of both the 24th and 23rd Century *U.S.S. Enterprise* craft. Now it seems the floodgates have opened to bring us even more such momentous 'meetings', either on screen or in licensed fiction, and I'm not entirely sure whether this is a 'good thing'.

Call me an old fuddy duddy, but as a person who grew up in an age where two super-heroes rarely met outside of the pages of *Marvel Team Up*, I've always considered encounters between two great characters something special and definitely not something to be treated lightly. *Star Trek* has, mercifully, managed to avoid the pitfalls of diluting the effect of such 'crossovers' by using them sparingly.

I'm not so concerned about encounters between crews of the *U.S.S. Enterprise NCC-1701-D* and the crew of *Deep Space Nine*, or even the *U.S.S. Voyager*; as the characters are of the same time period as each other, and such meetings are more than logical and add to *Star Trek*'s much admired continuity. My concern comes when we see too many encounters between the inhabitants of the 24th and the 23rd Centuries.

The fact of the matter is that despite their common bond as creations of Gene Roddenberry, both *Classic Star Trek* and *ST:TNG* are products of their times. The attitudes, characters and situations they face must be seen as bringing something very different and quite unique to the *Star Trek* Universe. Bringing the two time periods together can expose such differences and denigrate either one or both generations. There is a danger that the viewer or reader will make character judgements that are, quite simply, unnecessary.

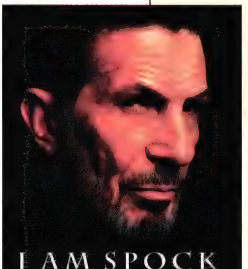
Star Trek Generations, for all its trumpeted meeting of Captains, wisely kept the 23rd and 24th Century crews very much apart for much of the film. Scotty's wonderful appearance in *ST:TNG's Relics* tackled the issue of 'different strokes for different folks' head on, exposing Scotty's outdated knowledge alongside those of Geordi La Forge, but, at its finale, showing quite clearly that the attitudes and determination displayed by the renowned Engineer on so many past occasions still counted for something, even in the more sophisticated 24th Century. It's the same with the two shows; *Classic Star Trek* may seem outdated and naive in comparison with Nineties *Star Trek*, but it still has plen-



WIN A COPY OF LEONARD NIMOY'S NEW BIOGRAPHY!

He fought it for years, but in the end Leonard Nimoy was forced to admit that *I Am Spock*. This new autobiography, realesed this October, follows his much earlier tone where Nimoy tried to look beyond his most famous role. The launch of the book is being marked with special events at the beginning of November and we'll try to bring you details of these next month.

We have TEN copies of *I Am Spock* to give away courtesy of those Vulcan loving people at *Century Books*, and all you have to do is answer the question below and send us the answer on a postcard or the back of a sealed envelope to the I AM SPOCK – NOT HIM! Competition, *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolbein Street, London SE1 0UP. All entries must be received by Thursday 26 October, multiple entries will be disqualified and the Editor's decision is final. Live long and prosper!



Name the *Classic Star Trek* episode where we first witnessed the Vulcan nerve pinch

I Am Spock by Leonard Nimoy
(HB, Century, £14.99,
ISBN 0 7126 7691 0)

Please mark your entry 'No Information' if you do not wish to receive details of any special offers or new products.

ty to offer in terms of drama, characterisation and a general unwillingness to degenerate into techno-babble...

Which brings me, in a rather roundabout way, to Judith and Garfield Reeves-Stevens' **Federation**, available this month from *Simon & Schuster*. As with many 'crossovers', this tale deliberately keeps the two *U.S.S. Enterprise* crews apart for much of the time. It successfully avoids direct comparisons with the look and technology of the two time periods. As the *U.S.S. Enterprise NCC-1701* rescues the renowned scientist Zefram Cochrane from captors determined to use his knowledge to conquer the galaxy, the original crew are clearly separated from the mission of the *U.S.S. Enterprise NCC-1701-D*, seeking to rescue an important and mysterious person whose safety is vital to the survival of the Federation.

The blending of time periods provokes comparisons with characters and you're drawn into a fascinating tale which places both crews in equal jeopardy, each with their own way of dealing with a threat – and in the main, each offering their own unique solutions to the dangers they face.

For me, these are the best crossovers with *Classic Star Trek* and *ST:TNG*. The two have their own unique identity within the *Star Trek* Universe as a whole and writers Judith and Garfield Reeves Stevens clearly respect that. I hope that those that follow – be they comic strip, book, film or television writers – will also recognise such a distinction.

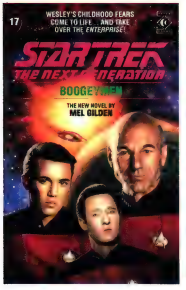
Also out this month is **The Last Stand** in the *ST:TNG* range, which finds the *U.S.S. Enterprise NCC-1701-D* between a planet at the dawn of warp drive space travel and an alien battle fleet. It offers a nice twist on the usual 'warring races' scenario, although we do seem to have had rather a lot of this recently.

Two *ST:TNG* titles are being re-issued this month from *Titan Books:* **Boogeymen** and **The Romulan Prize**. Both tales find the crew of the *U.S.S. Enterprise NCC-1701-D* in life-threatening predicaments. In the first, the ship becomes a dangerous place inhabited by assassins and strange aliens which the crew have never before encountered on their travels. In **The Romulan Prize**, the *U.S.S. Enterprise* discovers an advanced Romulan warbird prototype drifting lifeless in space while on patrol near the border of the Neutral Zone. Picard and crew decide to investigate the vessel, only to find themselves embroiled in a plot which threatens the very foundation of the Federation.

We mentioned the *Star Trek* calendars last month, but I've decided they're so good they deserve a second plug! In particular, the *Classic Star Trek* issue features some stunning publicity photographs from that show as well as some scenes from *The Trouble with Tribbles* as a centre spread; while the spaceship stills in the *Star Trek: Deep Space Nine* and *Star Trek: Voyager* issues are very impressive indeed. I'm not sure I'd shell out for one from each generation for every room of the house, but I'm sorely tempted... Finally, we couldn't go without mentioning that *Titan* have been reprinting their series of *Star Trek Adventures* due to the sheer popularity of the books. The 12 issues are available from most good bookshops and are priced at £4.50, and on page 46 we feature an exclusive interview with renowned book jacket designer Alister Pearson, who is responsible for creating the cover designs for the entire series. ■

John Freeman

THE U.S.S. ENTERPRISE™ CREW IS ALL THAT STANDS BETWEEN TWO WARRING RACES INTENT ON ANNIHILATING EACH OTHER.
STAR TREK
THE NEXT GENERATION
THE LAST STAND
BRAD FERGUSON



1996 BOOK NEWS

Pocket Books *recently anounced their* **Star Trek** *schedule for 1996. Highlights will probably be William Shatner's second novel, the intriguing* ***Invasion!*** *'crossover' spanning all* **Star Trek generations** *and James Doohan's autobiography, co-authored by Peter David. Of course, this year we still have George Takei's autobiography,* ***To The Stars****, to look forward to, to be published on 4 December; plus the* ***Klingon Starfleet Academy Simulation*** *(for both PC and Macintosh), directed by Jonathan Frakes.*

LICENSED *STAR TREK* BOOKS AVAILABLE IN OCTOBER

***Star Trek* fans should note that the numbering systems between *Titan Books* and *Simon & Schuster* for *Classic Star Trek* are not compatible. This book schedule is as accurate as possible but may be subject to change. PB = Paperback HB = Hardback**

SIMON & SCHUSTER
Classic Star Trek
Federation *by Garfield and Judith Reeves-Stevens (PB, £4.99, ISBN 0 671 89423 4)*

Star Trek: The Next Generation
Young Adult 8: Starfall *by Brad Strickland (PB, £2.99, ISBN 0 671 51010 X)*
37: The Last Stand *by Brad Ferguson (PB, £4.50, ISBN 0 671 50105 4)*

Star Trek: Deep Space Nine
The Way of the Warrior *by Diane Carey (PB, £4.99, ISBN 0 671 568132)*

Star Trek Desk Diary 1996 *(HB, £9.99, ISBN 0 671 85515 8)*

TITAN BOOKS
Readers please note: the *Star Trek* reprint range is subject to change and titles may differ from any listed below

Star Trek: The Next Generation
17: Boogeymen *by Mel Gilden (PB, £4.50, ISBN 1 85286 370 6)*
26: The Romulan Prize *by Simon Hawke (PB, £4.50, ISBN 1 85286 463 X)*

"I admire the covers by the likes of Keith Birdsong when it comes to Star Trek*, beautifully done with excellent likenesses*

The UK's leading *Star Trek* book artist, Alister Pearson, reveals to Chris Gardner what it takes to bring Kirk, Spock and McCoy to book covers.

In 1983 Alister Pearson responded to an advert in *Marvel UK's Doctor Who Monthly*, inviting fans to submit artwork for publication. Little did he know his submission, published in the *Doctor Who* 21st anniversary volume *The Key To Time*, would hail the beginning of a long and successful career in science fiction art, working for *Marvel*, *Virgin* and the *BBC*, eventually leading him to provide the cover illustrations for *Titan's* set of 12 *Star Trek* Adventures.

But painting wasn't always Alister's strong point, as he admits, "I could draw but I couldn't actually paint very well at school, certainly not portraits. Only after I'd left school and dropped out of college did any real ability emerge." Alister received his schooling on the Isle of Wight, where fellow *Doctor Who* artist Andrew Skilleter grew up, and was regarded as the most talented artist in his art classes. Alister's memories of art lessons are less than inspiring, "Art lessons at school were always stunningly dull, but I was quite happy to just sit there and potter on with whatever work I was set."

He's surprisingly modest about his own talents, which are the envy of many fan artists. "I'm not a creative person in that sense at all," he protests, "I'm perfectly content copying a photograph, but ask me to actually create something and I'm completely useless!"

His portraiture didn't reach today's standards until he was about 23. "It was then that the likenesses started coming through. I was learning about – and teaching myself – how to blend skin tones, get the highlights right and the characteristics of the faces captured correctly, making people look like who they were supposed to be. Up until then I'd been pretty hopeless."

Capturing Kirk

Opposite left: *A battered Kirk from* **World Without End**
Opposite insets: *Finished jackets from* **The Starless World** *and* **The Galactic Whirlpool**
Far left: *The only Scotty cover in the series featured on* **Perry's Planet**
Left: *Spock was the central focus of the aptly named* **Vulcan!**
Below: *Artist extraordinaire... Alister Pearson*

Alister clearly had hopes of coming to *Star Trek* covers earlier than he did, but it was not to be, despite high praise for his work. "The artwork *Titan* used on their editions of the *Star Trek* novels originated in America and they were obliged to use the American artwork here as well. There wasn't an opportunity to produce any new *Star Trek* artwork myself, sadly."

Then came the *Star Trek* Adventures series, new versions of the first *Star Trek* novels produced in the Seventies, which did require new art. Alister was *Titan*'s first choice for the job after his highly successful period as one of the cover artists for *Virgin*'s *Doctor Who* range.

"I admire the covers by the likes of Keith Birdsong when it comes to *Star Trek*, beautifully done with excellent likenesses."

Alister's paintings are as accurate and as detailed as possible, as he pays great attention to costumes and colours, although he admits there is a margin for error. "It's not always the case that I'm 100 percent spot on. I like to think that, beyond the factors of accuracy and fiddly detail, I have a style of my own, distinctive and individual with a variety of styles within the body of work as a whole. I have a certain standard – which isn't always easy to maintain when I'm coping with some impossible deadline!

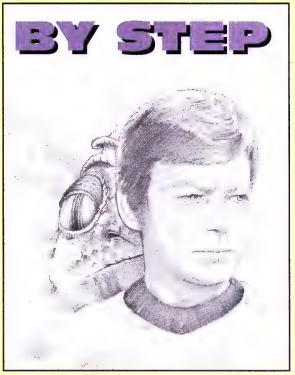
"I don't really have a favourite *Doctor Who* or *Star Trek* character to draw or paint, but I do prefer characters to hardware. The *U.S.S. Enterprise*, in all its incarnations, is no fun at all, I can assure you!"

Although *Virgin's Doctor Who* reprint schedule was suspended in 1994, Alister still has plenty of other work to keep him occupied, not least of which is the new series of *Doctor Who*'s Missing Adventures which he was asked to work on exclusively. He's constantly being encouraged to work on the New Adventures, but this has not materialised (no pun intended).

"I've been doing this job for the past eight years, and never, in my wildest dreams, did I think it would last this long." Alister concludes, "I've been incredibly fortunate and very, very lucky. If you'd told me when I started *The Underwater Menace* in August 1987, that years later I'd still be here, way past my 100th cover with books, magazines, CDs and video covers behind me, I probably would have just laughed in your face!" ■

STEP BY STEP

Alister kindly provided **Star Trek Monthly** *with some intermediate shots of his cover for* **Star Trek** *Adventures story* **Death's Angel**, *featuring Doctor McCoy, as a guide to how he works. In all, the cover took him about three weeks to complete. "It's strange, he says, "I seem to be taking longer on a commission these days.* **Delat and the Bannermen**, *my fifth* **Doctor Who** *cover, was completed in about five days, but I've been working on a current Missing Adventures piece for five weeks. "I'd love to do* **Star Trek** *again," says Alister. Perhaps this won't be the last of his work you will see in* **Star Trek Monthly** ...



STAGE ONE
The initial pencil concept sketch.

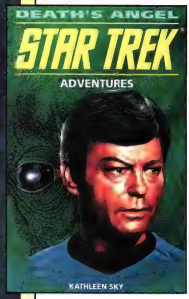
STAGE TWO
Starting from the choice of a particular colour for the board (a pale blue in this case), Alister sketched out the rough outline of McCoy's head in reddish tones, using gouache.

STAGE THREE
The background is blocked out in Humbrol paint, building the picture up to include areas of tone and skin tones on the Doctor. Much of the background, although not the fine detail, is added at this point.

STAGE FOUR
The monster still hasn't really taken shape at this point - a mixture of gouache and acrylic, but now the finer details are being added; lines around the mouth, the hair. Some of the skin hue is also completed by this stage before what Alister fondly calls 'the fiddly stage' - building up the features, the monster's eye and so forth. The mottled aspects of the background also take shape at this stage.

STAGE FIVE

The final painting before the book title and other text are added to a Liser scan copy of the cover at an electronic stage. The finishing is a mix of gouache and acrylic, and perhaps a little ink work. Not much ink was used on this cover, but was used to effect on the Scotty cover.



Above: *The final printed cover with logo and titles added*

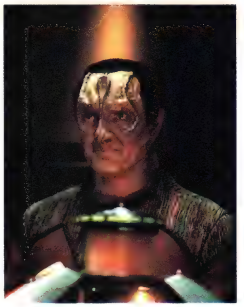
Andrew

"Garak doesn't care [who he has a relationship with] what it is or who it is, as long as it's intelligent, it can read, it can write, and he can have conversation with it. Actually, Garak is turned on more by conversation than anything else. The way to Garak's heart is through conversation."

SPINNING CARDASSIAN YARNS

Andrew Robinson, who portrays the mysterious Cardassian tailor, Garak, on *Star Trek: Deep Space Nine*, appeared at Novacon III in Tysons Corner, Virginia, on 29 July, 1995. At that time, he was right in the middle of shooting the two hour season four pilot, *The Way of the Warrior*. The following is based on a transcript kindly provided by Barbara Parker...

What was an audition for the role of Garak, for just one show, turned into a life change for Andrew Robinson. The character is being used more often and that has changed his career, in the sense that he has never been in a professional situation where he gets the kind of fan response that he experiences at conventions. He never got that kind of fan mail for *Dirty Harry*, or *Hellraiser*, or *Liberace*, or for *Ryan's Hope*, combined! Without the fans, Robinson says, he wouldn't have a job. For that reason he always answers his fan mail but adds that if fans want pictures, autographs, or anything, they should always include a self-addressed, stamped envelope when they write to him c/o *Paramount Pictures*.



Opposite and left: *The sly yet charming Cardassian tailor Garak*

Robinson went into acting after he got out of college. "I was classically trained at drama school in England. From there I went into repertory theatre for several years, until I came to New York where I did a lot of theatre."

Not at ease with personal questions – it seems his time in New York got rough in work terms – Robinson is happiest talking about Garak, the craft of making Garak, the craft of acting and the craft of making drama, theatre, or film. He doesn't have many silly stories from behind the scenes such as practical jokes or gossip – he prefers to concentrate on the job at hand.

"The best roles are always the ones that have some kind of parallel or some kind of coincidence with your life," says Robinson. "Garak is one of those. He is one of those people who feels he is in the wrong place, with the wrong job, and he should be doing something else, being someone else, and living someone else. That is the core of Garak, and for the writers, too."

How did he appear on *ST:DS9* in the first place? "I just went to audition for Garak. I was originally down for the last three people for Odo and after I finished my audition I knew it was down to two, because I was absolutely terrible. I was terrible because I wasn't right for it, and you get to know these things. But they brought me back for Garak."

How does he get into character? Robinson has also played Liberace – no mean feat, given that performer's lifestyle – and did it well, too. Do the same standards apply to all his roles? "First of all, you remember the good ones. The good ones like Liberace are a joy. There's real character there. Basically, Liberace invented himself. He was a consummate actor, except he worked with just one character, himself. That's what an actor does. You can't miss with an actor that has great behaviour! With Liberace [getting into character] was easier than most. That personality was so public and I got all

Robinson

his old television shows, movies and just studied him. Sometimes with a character you'll start from the inside out, but with Liberace I started from the outside going in.

"With something like the guy who suffered from multiple personalities on *LA Law*, you start with the core character. There are some people who can't do that, sadly. An actor's stock and trade is exploiting those various personalities that run around in us."

Has he become emotionally connected to Garak? "That's a very good question... yes. The most successful portrayal that I have as an actor is when I am emotionally connected. There's no question about it. The pain, joy or pleasure that you see from Garak is for the most part real."

Was he a *Star Trek* fan before getting the role. "No." Are you now... have you ever been? "No, I never watched *Star Trek* until I got the job. It was a world that I had no feelings about. I was absolutely, totally ignorant about it. For me to say now that I'm not a *Star Trek* fan would be a little disingenuous. YEAH, I'm a *Star Trek* fan! They're running all the originals in Los Angeles now, and I'm not only catching up on the originals, I am looking at all the *ST:TNG*s and all the *ST:DS9*s."

What is his perception of Garak, as opposed to the writers? For Robinson, there is no other interpretation. "My perception of Garak comes from the writers. They lay out the ground work, like a road map. Then I fill in the behaviour.

"The actor has to create the behaviour and the life of the character. The life of the character specifically being the physical life, how the character behaves, stands and moves. That very simply is the division of labour there. It can get a little bizarre if you start with the wrong kind of behaviour, and that's why there are rehearsals. There's a fine line here, and you find out when you're going over the script."

What's the hardest part of getting into Garak and making him believable? "The make-up. It's horrendous. It's a torture. We're having a heatwave in Los Angeles now. It's not as bad here. Basically, Los Angeles is high desert heat. Every time you turn on the camera you have to turn off the air conditioning because the air conditioning makes noise. You can never build up coolness.

"There's Mark and I doing this big battle scene with hundreds of Klingons and it's like walking around in a sauna. Besides the rubber mask they also have for me a wetsuit that they build the costume on. There are actors who have gone on the show and had to get into that make-up, and they really freak out. They don't want to come back. Then the next hardest thing is, once you're in this encasement, how can you project something that people can relate to without looking like this funny guy in a rubber suit and a rubber hat? That's where the craft of the acting comes in.

"The greatest thing about most of the *DS9* actors is that we're theatre trained... Armin, René, myself, Avery. We do come from the theatre. That's an advantage. Also, it's a language driven show where you have two people in a room trying to work out an issue. Only extremely crafted and accomplished actors can pull that off. Often, younger actors will come on who do not have the theatre training, who just want to be film or television stars, put that suff (make-up) on and they die because they don't know how to get through the mask, how to project the character through the mask. That's definitely the trick. You have

"Garak is... one of those people who feels he is in the wrong place, with the wrong job, and he should be doing something else, being someone else, and living someone else. That is the core of Garak, and for the writers, too."

Above right: *Tinker, Tailor, Soldier, Star Sailor, Spy...*
Below: *The verbal jousting between Dr Bashir and Garak has become synonymous with lunch aboard* **DS9**

characters like Odo and Quark and Garak because they go through the mask."

Is the relationship between the Doctor Bashir and Garak, developed so well in episodes such as *Cardassians* and *The Wire*, going to get any closer than it is right now? "I don't know - how could it get any closer? They made good on the relationship they began between Odo and Garak. In the two-hour show we're shooting now they've expanded on that a little. I really don't know what they're going to do with Garak. I'm guaranteed more shows this year so obviously I'll be on.

"Garak doesn't care [who he has a relationship with] what it is or who it is, as long as it's intelligent, it can read, it can write, and he can have conversation with it. Actually, Garak is turned on more by conversation than anything else. The way to Garak's heart is through conversation. There's no question about it."

What's the real story behind Garak? "It's still a mystery to me, honestly. They aren't telling me, but I'll tell you what I'm doing. I did this one man show last year called *Memoirs of Jesus*, and it was very successful. It was written as if Jesus kept a journal. So I decided to do the same thing for Garak. I started it a while ago. I don't know whether to call it 'Silence, Exile and Cunning', which is a James Joyce quote by the way, or 'Plain and Simple: Memoirs of a Cardassian Tailor'.

Does he have a favorite episode? "For me it's *The Wire*, where Garak is dealing with an addiction from the endorphins being released by that device implanted in his brain. Basically that episode was all about friendship: what does it mean and what are the prices we pay for friendship? It's about friendship with people we don't think we can be friends with. There's an inter-racial undertone to the story... people that you think are enemies, that are so different that you could never go the nine yards with them, that you could never care enough to help them in times of need. It's amazing. My second-place favourite is the two-parter that I did: *Improbable Cause* and *The Die is Cast*. That was fun because the two episodes were so plot driven. When the Romulan suddenly revealed himself as a Changeling, I thought that's great!

Moving on to specific incidents that have attracted some attention, in the episode *Crossover* where the alternate universe Garak blew a kiss to Kira – whose idea was that? "It was mine," grins Robinson. "You see, the thing about the alternate universe is that everyone is supposed to be opposite, right? So you have Garak behaving like Gul Dukat because Gul Dukat and Garak are natural opposites. Lately on *ST:DS9*, Kira does *not* like Garak for obvious reasons. She doesn't trust him and he's not a person to be trusted at all. He's a deceptive, deceiving, conniving, scheming, lying, charming person!"

What are the differences between Gul Dukat and Garak?

"I love what Marc (Alaimo) has done with him, setting himself up as a cad. I think Gul Dukat and his philandering is kind of an anomaly in Cardassian society. He definitely has the hots for Kira, which just horrifies her. If you ever saw the episode *Civil Defense*, Garak is horrified by Gul Dukat's posturing and preening when he comes onto the station and comes on to the women. Garak is just absolutely aghast.

"Kira does not like Garak for obvious reasons. She doesn't trust him and he's not a person to be trusted at all. He's a deceptive, deceiving, conniving, scheming, lying, charming person!"

"Now, I've talked about Garak's sex life, but Garak doesn't have a family. Garak is discreet. Garak is not betraying anyone. Garak believes Gul Dukat is betraying his marital family vows or something. I know why we talk about all of this... it has parallels with our own lives, with our own society, and we can talk about these things in a way that's harder for us to talk about in our own lives and our society. We can perhaps be a little more frank and perhaps be a little more intelligent.

"There's going to be more with Garak and Gul Dukat. We're trying to turn them into a sort of Laurel and Hardy of outer space! Those two guys are natural comic foils for each other and I love working with Marc, he's such a good actor."

What does the future hold for Garak after the season three finale, now that he is truly a part of *Star Trek: Deep Space Nine*? Robinson says things will get worse for the Cardassian empire, but beyond that he's as in the dark about the general direction of the show as the viewers. He had no idea, for example, why Worf was coming back to the show.

"Poor Michael (Dorn). Worf doesn't trust Garak at all in this upcoming episode (*Way of the Warrior*) and Garak is still wondering why they made Worf a regular member of the crew. Actually, I look forward to [interacting with Worf], because it's another source of conflict.

"What happens between the Cardassians and the Klingons is heavy, very heavy. That's why you have the

Above left: *Kira's hatred of everything Cardassian takes an interesting turn when she has to rely upon Garak to prove that she herself is not a Cardassian spy in* **Second Skin**

Below: *In* **The Wire,** *Garak becomes addicted, when he misuses a device designed to help Cardassians resist torture by releasing endorphins into the system*

Above: *A more malicious, power hungry Garak bares his teeth in* **Crossover**
Right: *Garak's former mentor from the Obsidian Order, Tain, hatches a plan with the Romulans to invade the Gamma Quadrant in* **Improbable Cause**

improbable pairing of Gul Dukat and Garak fighting not each other, but fighting together against the Klingons. Wait until you see Gul Dukat – Marc Alaimo's testosterone level just shoots right up there! For you people who love that long scaly neck, you've got a real treat..."

Although Robinson has said he isn't one for backstage anecdotes, he does recall the craziness that hit the *ST:DS9* set when Los Angles was hit by an earthquake during recording of *Prophet and Loss*.

"I never watched **Star Trek** *until I got the job. It was a world that I had no feelings about. I was absolutely, totally ignorant about it."*

"When the earthquake hit we were in our [make-up] chairs at 4:31 in the morning. I mean, you never forget the time, or where you were, or what you were doing. Make-up trailers are notoriously rickety anyway. You can't imagine what it was like unless you were there. My head literally hit the ceiling and everything was coming down. The power went out. It was unbelievable. People panicked and screamed. You'd like to think that you were brave and cool, and all you were doing was just trying to save yourself! Then suddenly, *nothing*. Everything is quiet.

"Now that day it was a heavy, heavy, heavy alien day. As well as the four of us being made up in the trailer, there were several Cardassians, Vulcans, and others that were in other make-up trailers. It's still dark. It's pre-dawn. We all come out into this silence and darkness. You look around and you realize... it's a plot. This is how the aliens are going to take us over because suddenly the place is *swarming* with aliens. We are looking at each other. So I immediately jump on the phone and call my wife. I get through, no problem. Everybody's okay because where we live is on bedrock. Armin and Ed Wylie, who is also another Cardassian... understand that we're just about all in our make-up... they can't get through. We start to panic because they live in a part of town in the valley.

"Well, we just wait around for some authority to come up and give us some information, but as we go along we realize that those in authority in those situations are just as lost as everyone else. So they (Armin and Ed) just jump into their cars and drive home – in their make-up. There are no traffic lights, no power in the Los Angeles area. So you can imagine what it was like for the people who met them at an intersection... ■

STAR TREK®: The Official Monthly Magazine Readers' Poll

With eight issues under our belts and plenty more to come, it's time for us to turn to you, the reader, to find out what you like about the magazine, what you don't like about the magazine and what else you'd like to see. Simply fill in this form (or photocopy or write out the form yourself if you do not wish to cut up the magazine), cut it out and send it to STAR TREK MONTHLY READERS' POLL, *Titan Magazines*, 42-44 Dolben Street, London SE1 OUP. We need your responses by 23 November at the latest. By way of a bribe for your time, the first TEN polls pulled from the warp core will receive an item of *Star Trek* merchandise from our replicators.

THE MAGAZINE

FAVOURITE FEATURE
Choose your top three features from News, News Features (*ST:DS9* or *ST:VOY*), 'Theme' articles (Klingons - Issue 2; Robots and Androids - Issue 3; Kirk - Issue 5; Vulcans - Issue 6), Interviews, Comic Strip, A Fistful of Data, Read Out, Episode Guide, On Screen, The Most Toys, Communications

1 _____

2 _____

3 _____

LEAST FAVOURITE FEATURE
Choose your least favourite features from those mentioned above

1 _____

2 _____

3 _____

WHAT ELSE WOULD YOU LIKE TO SEE IN *STM*?
Choose one of the following features you would like to see in the magazine (on a regular or occasional basis) from the following:

❑ MISSION LOGS
Including production note and supporting interviews

❑ TECHNICAL SECTION
Spaceship blueprints, 'Treknology' features (communicators, transporters etc.)

❑ CHARACTER PROFILES
Features on individual *Star Trek* characters or races

❑ OTHER (Please specify)

MOST WANTED INTERVIEW

Classic Star Trek _____

Star Trek: The Next Generation _____

Star Trek: Deep Space Nine _____

Star Trek: Voyager _____

Star Trek Films _____

Behind-the-scenes _____

FAVOURITE *STAR TREK* EPISODE

Classic Star Trek _____

Star Trek: The Next Generation _____

Star Trek: Deep Space Nine _____

Star Trek: Voyager _____

FAVOURITE *STAR TREK* FILM _____

FAVOURITE *STAR TREK* CHARACTER

Classic Star Trek _____

Star Trek: The Next Generation _____

Star Trek: Deep Space Nine _____

Star Trek: Voyager _____

Star Trek Films _____

ALL TIME FAVOURITE *STAR TREK* CHARACTER

_____

ABOUT YOU

OCCUPATION _____

AGE _____ SEX _____

ARE YOU A MEMBER OF THE *STAR TREK* UK FAN CLUB? _____

ARE YOU A MEMBER OF ANY OTHER *STAR TREK* CLUB? IF SO, WHICH ONE?

_____

DO YOU SUBSCRIBE TO *STAR TREK MONTHLY*? _____

WHAT ONE INCENTIVE WOULD MAKE YOU SUBSCRIBE?

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STAR TREK®
SEASON TWO EPISODE GUIDE
by Stuart Clark

Regular cast:

William Shatner
Kirk

Leonard Nimoy
Spock

DeForest Kelley
McCoy

James Doohan
Scotty

George Takei
Sulu

Nichelle Nichols
Uhura

Walter Koenig
Chekov

Majel Barrett
Christine Chapel

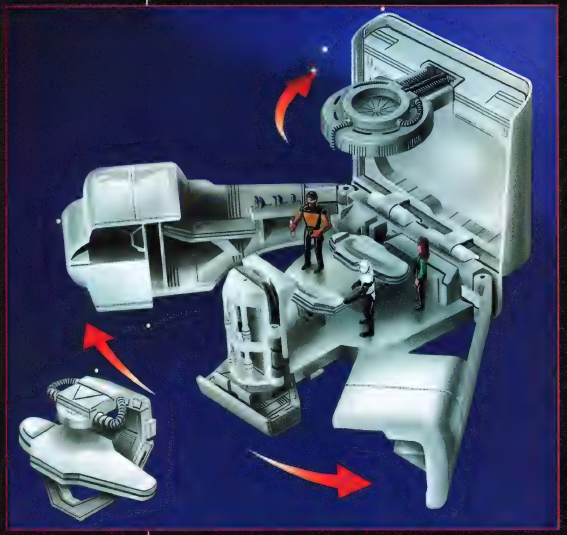
The second season of *Star Trek* saw the introduction of Chekov. He was Gene Roddenberry's response to a Russian review of *Star Trek* in which they accused America of ignoring their contribution to the space race. This season of the show gave us such well-loved episodes as *Amok Time, The Trouble With Tribbles* and *The Doomsday Machine. Journey to Babel* introduced the character of Sarek, Spock's father.

EPISODE TITLE IN PRODUCTION ORDER	NO.	US FIRST SCREEN DATE	CIC VIDEO REF NO.	VOL NO.	SELECTED GUEST STARS
Catspaw	30	27/10/67	VHR2328	—	Antoinette Bower, Theo Marcuse
Metamorphosis	31	10/11/67	VHR2329	—	Glenn Corbett, Elinor Donahue
Friday's Child	32	1/12/67	VHR2329	—	Julie Newmar, Tige Andrews, Michael Dante
Who Mourns for Adonais?	33	22/9/67	VHR2343	—	Michael Forest, Leslie Parrish
Amok Time	34	15/9/67	VHR2343	—	Celia Lovsky, Arlene Martel, Lawrence Montaigne
The Doomsday Machine	35	20/10/67	VHR2352	—	William Windom
Wolf In The Fold	36	22/12/67	VHR2352	—	John Fiedler, Charles Macauley, Pilar Seurat
The Changeling	37	29/9/67	VHR2353	—	Vic Perrin
The Apple	38	13/10/67	VHR2353	—	Keith Andes, Celeste Yarnall, David Soul
Mirror, Mirror	39	6/10/67	VHR2356	—	Barbara Luna
The Deadly Years	40	8/12/67	VHR2356	—	Charles Drake, Sarah Marshall
I, Mudd	41	3/11/67	VHR2357	—	Roger C. Carmel, Richard Tatro, Alyce Andrece, Rhae Andrece
The Trouble with Tribbles	42	29/12/67	VHR2357	—	William Schallert, William Campbell, Stanley Adams, Whit Bissell
Bread and Circuses	43	15/3/68	VHR2358	—	William Smithers, Logan Ramsey, Ian Wolfe, William Bramley, Rhodes Reason
Journey to Babel	44	17/11/67	VHR2358	—	Jane Wyatt, Mark Lenard, William O'Connell, John Wheeler
A Private Little War	45	2/2/68	VHR2359	—	Nancy Kovack, Michael Witney, Ned Romero, Booker Bradshaw
The Gamesters of Triskelion	46	5/1/68	VHR2359	—	Joseph Ruskin, Angelique Pettyjohn, Jane Ross
Obsession	47	15/12/67	VHR2360	—	Stephen Brooks, Jerry Ayres
The Immunity Syndrome	48	19/1/68	VHR2360	—	
A Piece of the Action	49	12/1/68	VHR2361	—	Anthony Caruso, Vic Tayback, Lee Delano
By Any Other Name	50	23/2/68	VHR2361	—	Warren Stevens, Barbara Bouchet, Stewart Moss, Robert Fortier
Return to Tomorrow	51	9/2/68	VHR2379	—	Diana Muldaur
Patterns of Force	52	16/2/68	VHR2379	—	Richard Evans, Valora Noland, Skip Homeier, David Brian
The Ultimate Computer	53	8/3/68	VHR2380	—	William Marshall, Barry Russo
The Omega Glory	54	1/3/68	VHR2380	—	Morgan Woodwood, Roy Jenson, Irene Kelly
Assignment: Earth	55	29/3/68	VHR2381	—	Robert Lansing, Teri Garr

SYNOPSIS	POINT OF INTEREST	WRITER
It's a Halloween nightmare on board the *U.S.S. Enterprise* when it is captured by aliens...	This episode was written by the author of the acclaimed Hitchcock-directed film *Psycho*, Robert Bloch	Robert Bloch
Kirk and Spock encounter the inventor of the warp drive - who should be long dead...		Gene L. Coon
The *U.S.S. Enterprise* is dispatched to Capella IV to form an alliance with the inhabitants before the Klingons do...		D. C. Fontana
Captain Kirk and his crew encounter a powerful alien who claims to be the god Apollo...		Gilbert A. Ralston, Gene L. Coon (Story by Gilbert A. Ralston)
Spock must return to his homeworld in order to honour a marriage betrothal...	This is the first time the Vulcan homeworld was visited in *Star Trek*	Theodore Sturgeon
The *U.S.S. Enterprise* confronts an alien machine capable of destroying whole planets...		Norman Spinrad
Scotty is caught red-handed as he stands over the body of a murdered woman...		Robert Bloch
The crew of the *U.S.S. Enterprise* encounter Nomad, a space probe which rapidly turns into a menace...	This story contains elements which eventually found their way into *Star Trek: The Motion Picture*	John Meredyth Lucas
Kirk and his crew encounter a computer-led race of people known as the Feeders of Vaal...	Actor David Soul, who would later star in *Starsky and Hutch*, appeared in this episode	Max Ehrlich, Gene L. Coon (Story by Max Ehrlich)
A transporter malfunction sends Kirk, McCoy, Scotty and Uhura into an alternative universe...	*Star Trek: Deep Space Nine* picked this story up again with its second season episode, *Crossover* and the third season's *Through the Looking Glass*	Jerome Bixby
Members of the *U.S.S. Enterprise*'s crew contract a disease which causes premature ageing...		David P. Harmon
Interstellar rogue Harry Mudd returns, this time he has become entangled with a race of androids...	Harry Mudd first appeared in the first season episode *Mudd's Women*	Stephen Kandel, David Gerrold
Space station K-7 is overrun by Tribbles, Klingons and intrigue...	Klingon Captain Koloth is played by William Campbell who played Trelane in the first season episode, *The Squire of Gothos*	David Gerrold
The *U.S.S. Enterprise* visits a parallel Earth upon which the Roman Empire has never fallen...		Gene Roddenberry & Gene L. Coon (Story by John Kneubuhl)
The *U.S.S. Enterprise* becomes a target when it transports all the diplomats to a Federation conference...	This episode introduces Spock's father and mother, Sarek and Amanda	D. C. Fontana
Captain Kirk must make some difficult decisions to combat the Klingons' arming of a planet's population...		Gene Roddenberry (Story by Jud Crucis)
Powerful aliens kidnap Kirk, Uhura and Chekov to transform them into gladiators in an alien tournament...		Margaret Armen
The *U.S.S. Enterprise* encounters an alien creature which Kirk becomes determined to hunt down...		Art Wallace
The *U.S.S Enterprise* and its crew contend with a vast single celled organism...		Robert Sabaroff
The planet Iotia has been contaminated by a book about 20th Century gangsters...		David P. Harmon & Gene L. Coon (Story by David P. Harmon)
Aliens from the Andromeda galaxy hijack the *U.S.S. Enterprise* in order to return home...		D. C. Fontana & Jerome Bixby (Story by Jerome Bixby)
Captain Kirk and Mr Spock lend their bodies to alien consciousnesses...	Diana Muldaur went on to guest star in the third season episode *Is There In Truth No Beauty?* and in *Star Trek: The Next Generation*'s second season as Doctor Pulaski	Gene Roddenberry (Story by John T. Dugan)
A violation of the Prime Directive results in a replica of Nazi Germany on a distant world...		John Meredyth Lucas
A prototype computer, capable of replacing the commanding officer, is tested on the *U.S.S. Enterprise*...	Barry Russo was seen as a security officer in the first season episode, *The Devil In The Dark*	D. C. Fontana (Story by Laurence N. Wolfe)
Captain Kirk and Mr Spock are forced into exile on a planet after contracting a deadly virus...		Gene Roddenberry
The *U.S.S Enterprise* returns to Earth in the 1960s where the crew encounter the mysterious Gary Seven....	This was intended as a pilot for a spin-off series about the adventures of Gary Seven. Unfortunately the network did not buy the idea	Art Wallace (Story by Art Wallace and Gene Roddenberry)

The Most Toys

Highlights of this month's new Star Trek® licensed product releases



Above: *The Personal Communicator Mini-Playset from* ***Bandai*** *is an oversized communicator which opens up to reveal a miniaturised working transporter room*

Christmas must be coming, as the number of new *Star Trek* items of merchandise is beginning to increase after the quiet past few months... There's good news and bad news this month from **Bandai**. First the bad news – the range of nine inch *Star Trek* collectable figures has been delayed, at least for the immediate future. Apparently one of the figures didn't pass the stringent European toy safety code, and because of this the entire range has been held back. Hopefully the delay won't be too long. Now the good news – **Bandai** are bringing out a brand new range of *Classic Star Trek* figures. Yes, *Classic* figures. Each of the major characters will be released in their 'hip and trendy' 1970s grey *Star Trek: The Motion Picture* uniforms, and will also have film-style phasers, communicators and tricorders.

The first set will comprise Admiral Kirk, Spock, Doctor McCoy, Sulu and Uhura. A figure of the villainous Khan from *Star Trek II: The Wrath of Khan* and the malevolent female shapeshifter from *Star Trek VI: The Undiscovered Country* are also in with this assortment. You may be interested to know that further villains such as General Chang and Captain Kruge will also be appearing in the next few months.

A further unusual item in the imaginative *Star Trek: The Next Generation* Innerspace series is beamed in this month. It's the Personal Communicator Mini-Playset, an oversized communicator which opens up to reveal a miniaturised working transporter room, complete with two mini-action figures as well as sliding floor panels which reveal various transporter circuit boards. I'm tempted to tell you how this transporter works, but I don't want to spoil the surprise.

Toy Options are planning to release a collector's set of *Star Trek* Micro Machines. This new assortment will be available later this month or early next and comprises eight ships in a new pewter (dark silver) style finish, and you can be certain that they'll look very impressive when they're put out on display. **Downpace** have two

new keyrings in their *Star Trek* noise-making keyring series. They are a *Classic Star Trek* and *Star Trek: The Next Generation* Tricorder. Each of these items is a miniaturised version of the show's props which is capable of making an authentic *Star Trek* sound. I've got to confess that I *love* this entire range. OK, maybe I'm a big kid at heart, but I think they're brilliant! I was particularly impressed by the Classic Tricorder where even the batteries have been utilised to give the machine that extra touch of authenticity.

This year **Antioch**, already well known for their other *Star Trek* stationery items, are publishing a series of *Star Trek: Voyager* goodies – a smart move given the popularity of this new series, if the outstanding video sales are anything to go by. The range consists of a 60 page, A5 address book, the cover of which depicts the crew of the *U.S.S. Voyager* as well as a 164 page journal, which comes with a free bookmark. *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Classic Star Trek* notebooks are still available. The strangest merchandise item this month is a *Star Trek: Voyager* Doorknob Hanger, which declares Voyager Unexplored Territory' on it.

There have been a lot of new *Star Trek* kits from **ERTL** this year, and this month sees the release of the *U.S.S. Enterprise NCC-1701-B* . This ship, as you probably know, was seen in the film *Star Trek Generations*, and is a modified version of the *Excelsior* class of ship. The modifications to the warp nacelles and the hull seem to give the ship a sleeker, more predatory look than its predecessor. After a short delay, the *Star Trek* free flight kit is now available; as mentioned previously, this kit contains three versions of the *U.S.S. Enterprise* which are built on either side of a clear, free-standing, perspex disk so that when the model is completed it gives the illusion that the ships are flying.

Above left: *One of the latest posters from* ***Portal Publications***
Left and above: *Just some of the range of* Star Trek *merchandise available from* ***Antioch***

The final items this month are a series of three posters from **Portal Publications**, the first a massive 74"x 26" depiction of *Star Trek's Deep Space Nine* station with the Wormhole opening up next to it, which is quite impressive. The second poster is 23" x 35" and has an image of a Klingon Warbird flying through deep space. In the top left of this poster is a print out of the ship's technical specifications. The final poster in this set is a 74" x 26" picture of the *U.S.S. Enterprise NCC-1701* entitled 'All I need to know about life I learned from *Star Trek*', and below it are dozens of lines of *Star Trek* wisdom, such as – 'Don't put all your ranking officers in one shuttlecraft'. Advice definitely useful in everyday life...

That's it for this month – more news in 30 days ■

Paul Christopher

AVAILABLE IN THE US

Some of you have asked us why we bother reporting on US merchandise releases when you can't buy them in the UK. We at *Star Trek Monthly* know that you avid *Star Trek* merchandise collectors want to be kept updated on what's coming out across the Atlantic, and we also anticipate that sooner or later many of the items mentioned will be picked up for sale in this country by one of the growing list of *Star Trek* licensees...

One piece of merchandise I have no news on but which continues to provoke a lot of interest is the *Star Trek: The Next Generation* Customisable Card Game from **Decipher**. This falls into the 'why isn't anyone distributing it here' category. It's a truly excellent card game involving both strategy and more than a little luck in the playing. Some of the cards have quintupled in value beyond their original selling price and, like collector's or trading cards, many use some splendid images from the *Star Trek* series that you're unlikely to find anywhere else.

New items of particular note this month include further releases of collector's plates from the **Hamilton Mint**, including a splendid Klingon Bird-of-Prey, and two *Star Trek: Deep Space Nine* watches from **Hope Industries**, one sporting the Starfleet logo and the other the *DS9* space station. **Third Planet** has re-released the original 1974 *Star Trek* figures with a removeable cloth uniform, although looking at the things I'm not really sure why they bothered; while **Hollywood Pins** continue to produce badges apace. Of these, the Mirror Universe badge is definitely worth looking out for if it ever gets released here, although for those of you on a power trip, watch out also for the *STTNG* admiral rank collar pin!

John Freeman

THE *PLAYMATES* STORY

Two of our readers, Malcolm Dunne and Jeff Bingham, collared me at a recent London comic mart, enquiring why I refer to the popular range of action figures and electronic ships as being manufactured by **Playmates** while my colleague Paul Christopher lists these as merchandise from the **Bandai** toy corporation. Are they the same products?

The bottom line answer is yes, but unearthing the reasons why requires a little bit of digging. So, by way of covering the summer lull in merchandising news from the US, there follows a brief history lesson...

Playmates was founded originally as a Hong Kong-based manufacturing facility which could be commissioned by any US or European company to make toys. The big break came for the company in 1975 when it launched a range of pre-school items which were highly successful, giving them sufficient financial muscle to become a toy producer in their own right. Two years later the company established its first subsidiary operation in the US, a move which ultimately led to the migration of its headquarters to California in 1986.

What moved **Playmates** truly into big league status was the acquisition of rights to produce action figures based around a modestly budgeted children's film due for release in 1988. That movie was *Teenage Mutant Ninja Turtles* and products deriving from its format are still being produced even today. At the peak of Turtle-mania in 1990, world-wide sales of action figures, playsets and associated vehicles topped the $200 million mark.

One reason behind the success of the Turtles range was undoubtably the size of the figures. Ever since the *Star Wars* merchandising boom of the mid-Seventies, action figures had been standardised as just under four inches in height. The Turtles were the first to be tried at nearer five inches, which opened up greater freedom in articulation design, detailing and the level of accessories that could be provided. In every respect they were role models for the future of this type of retailing.

In 1991 **Playmates** took the bold step of a license deal with *Paramount Pictures* to produce a range of 12 figures based on *Star Trek: The Next Generation*. Bold, because the non-networked series had been running on air for around four years, bolder still because the show had already seen off one set of action figures, produced by **Galoob** in 1988.

Again though, mega-success was forthcoming. The *U.S.S. Enterprise NCC-1701-D* was released in mid-1992 and the rest, as they say, is history.

As **Playmates**' licensing deal with *Paramount Pictures* only covered the US territories, the company entered into an agreement with one of the Japanese toy corporations that had managed to gain a foothold in Europe – **Bandai**, to extend distribution of their products to Europe. Under the terms of the agreement, the 'raw materials' – the action figures themselves – would continue to be moulded and painted in China (where all the fine detailing and any intricate paint-work is still done by hand), but packaging and final assembly would be done by **Bandai** in Europe. This neatly enabled **Bandai** to circumvent restrictions by claiming, truthfully, that the toys were made in Europe.

With an eye too on potential markets available through the EEC, the initial ranges of *ST:TNG* action figures were marketed in blister packs with instructions and information printed in French and Spanish as well as English.

At least Jean-Luc Picard would have needed little in the way of translation for Parisian shops. ■

Jeremy Bentham

STAR TREK COLLECTABLES

In the first of an occasional series, Paul Christopher digs through his *Star Trek* collection and discovers some gems some collectors would kill for...

Back in 1988, **Galoob** brought out the first range of *Star Trek: The Next Generation* figures. These figures are considerably different to the ones on sale today; most notable is the height. They're three and three quarter inches tall, the same size as the popular original *Star Wars* range. Their legs move at both the knees and the hips, and their arms at the shoulders. To be honest, the likeness of these figures is a little crude.

Two series of figures were manufactured at about the same time, and in some areas they were released simultaneously. The first range featured the main command crew including Tasha Yar while the second series was more exotic, comprising a selection of Aliens. Figures of the Anticans Selay, the Ferengi and Q were produced which were very popular and tended to sell out very quickly.

As well as figures the second series also contained a die-cast model of the *U.S.S. Enterprise NCC-1701-D*, which had a removable saucer section. Other accessories such as a Ferengi fighter, which was a scaled down version of the Ferengi Marauder, capable of holding two or three figures, and a model of the shuttlecraft *Gallileo*, were also produced. The most unusual item in this range was a lifesize version of a Mark One Phaser, which lit up and made the appropriate noises.

All the items from the **Galoob** *ST:TNG* series are today very collectable. The most sought after figures are all the Aliens and Tasha Yar but so is Data. Whether through accident or design, the Data figure was produced with a number of different skin tones. The rarest was the first which had a blue face; one was spotted, the next very, *very* dark and finally the last, flesh coloured. This variety has made Data in all his forms very desirable.

Out of the range of accessories the most sought after are the die-cast model of the *U.S.S. Enterprise NCC-1701-D*, which has more than quadrupled in value, and the Mark One Phaser. The larger model ships were easy to obtain until quite recently; this may have been due to their original high cost. ■

Star Trek Monthly *is unable to place a value on items of merchandise beyond their original selling price. Please do not write to us for valuations as a phaser blast often offends. Try your local specialist comic or toy shop, which can be found listed in* Yellow Pages *or* Comics International.

On Screen

Above and below: *The return of the Vidiians in* **Faces** *spells trouble for Torres*
Top right: *The crew of the* **U.S.S. Voyager** *succumb to an alien presence*

by Stuart Clark

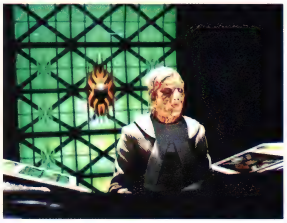
Star Trek **video releases this October are populated solely by *Star Trek: Voyager*. It may be a sparse month, but the episodes in question are some of the best yet.**

In *ST:VOY* Volume 1.7, *Cathexis* finds the crew of the *U.S.S. Voyager* thrown into a dark mystery when they retrieve one of their shuttlecraft containing Tuvok and a comatose Chakotay. Something out in the void is after the *U.S.S. Voyager* and, specifically, the neural energy of the crew. Some good writing keeps the twist at the end of this story a surprise until the very last, when all is revealed and, suddenly, everything slots into place. Tim Russ, who plays Tuvok, shows that he can be quite menacing in this episode and makes one wonder if he can be entirely trusted. The final denouement of the story underlines that the *U.S.S. Voyager* is indeed travelling through an uncharted region of space, quite unlike anything the *U.S.S. Enterprise NCC-1701-D* ever encountered.

Faces sees the return of the alien race the Vidiians, first seen in the episode *Phage*. This time, instead of stealing body parts from the crew, the Vidiians are kidnapping whole people and forcing them to work in the mines. B'Elanna Torres, however, is genetically altered by the Vidiians and 'split in half'. She is now two separate entities; one a full Klingon, the other full Human. Despite retreading ground which *Classic Star Trek* covered in *The Enemy Within*, the episode is an entertaining one, with excellent acting from Roxann Biggs-Dawson as Torres.

Star Trek: Voyager is shaping up nicely; it has found its feet very early in comparison to *Star Trek: The Next Generation* and the characters all work as cohesively as those on *Star Trek: Deep Space Nine*. November will see the release of some of the later episodes in *Star Trek: Voyager*'s first season.

Season two will follow in 1996 with 13 new cassettes featuring 26 new episodes, including the four already filmed that were originally to have been part of season one. Incidentally, there is no truth in the wild rumours that George Takei appears in *The '37s* – sorry to disappoint anyone waiting expectantly! ■



STAR TREK: VOYAGER VIDEO COMPETITION WINNERS

In issue 5 we asked you to name the actor who plays the Doctor in *ST:VOY*. The answer was of course Robert Picardo, and the following people win a copy of *Star Trek: Voyager* 1.1, courtesy of *CIC Video*:

Neil Bradley, Bottesford, Scunthorpe; Ronan Boyle, Lower Salthill, Galway; Dave Frankcom, Weston-Super-Mare, Avon; Gordon Ryan, Rathfarnham, Dublin; and John McKay, Heywood, Lancashire.

Congratulations to the winners, and commiserations to those of you who were unsuccessful this time round. Better luck next time! ■

STAR TREK VIDEO RELEASES

9 October	Star Trek: Voyager (Volume 1.7) - Cathexis *and* Faces

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__Khan
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__Shapeshifter

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__Crew of the USS Voyager

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__Chakotay __ Paris
__Doctor __ Ship
__Kes __ Torres
__Kim __ Tuvok

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__USS Enterprise NCC 1701
STAR TREK: THE NEXT GENERATION
__Crew on Bridge

BOOKS: FICTION
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__Star Trek Federation- G & J Stevens (Oct '95) £4.99
STAR TREK: THE NEXT GENERATION
__37: The Last Stand- B Ferguson (Oct'95) £4.50
__Make It So- W Roberts (Hardback) £9.99
STAR TREK: DEEP SPACE NINE
__The Way of the Warrior- D Carey NEW £4.99
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__8: Starfall- B Strickland (Oct '95) £2.99
STAR TREK DEEP SPACE NINE @£4.50
__12: The Laertian Gamble- R Sheckley
__13: Station Rage- D Carey (Nov '95) NEW
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__4: Violations- S Wright
__5: Incident at Arbuk- J Bentacourt (Nov '95) NEW

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All titles are paperback unless otherwise indicated
__Art of Star Trek- Reeves-Stevens (Nov'95) NEW £35.00
__Desk Diary 1996 (Hardback) £9.99
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__Net Trek: Your Guide to Trek Life in Cyberspace £17.49
__New Trek Programme Guide - NEW £5.99
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__Physics of Star Trek- L Krause (Nov'95) NEW £11.95
__20th Century Computers and How They Worked £16.50
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__Classic Tricorder NEW
STAR TREK: THE NEXT GENERATION
__Tricorder

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Contains three versions of the USS Enterprise from Star Trek, Star Trek: The Motion Picture and Star Trek: The Next Generation. The kits are mounted either side of a clear perspex disk to give the illusion that the ships are flying.
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__USS Enterprise NCC-1701-B
Model kit from the motion picture which is a modified version of the Excelsior Class ship.

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__USS Reliant NCC-1864 Miranda Class £14.55
STAR TREK III: THE SEARCH FOR SPOCK
__Klingon Bird of Prey £14.55
__USS Grissom NCC-638 Oberth Class £14.55
STAR TREK IV: THE VOYAGE HOME
__USS Enterprise NCC 1701 A £14.55
STAR TREK VI: THE UNDISCOVERED COUNTRY
__USS Excelsior NX-2000/NCC-2000 £17.99
STAR TREK: THE NEXT GENERATION
__Ferengi Marauder £29.99
__Romulan Warbird £29.99
__USS Enterprise NCC-1701-D £22.25

POSTERS NEW
All posters are full colour photographic images
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__"All I needed to know about life..." (74"x26") £5.99
STAR TREK: THE NEXT GENERATION
__Klingon Warbird in deep space (23"x35") £3.50
STAR TREK: DEEP SPACE NINE
__DS9 Station with wormhole (74"x26") £5.99

TOYS
STAR TREK
__Classic Tricorder £19.99
Includes two authentic sounds. Batteries included
__Classic USS Enterprise NCC-1701 (Oct '95) £37.99
The one and only USS Enterprise with realistic sound effects and lights. Batteries included
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Features working transporter room complete with two miniature action figures.
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__Bajoran Phaser £13.99
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__Bajoran Tricorder £13.99
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Communications

We continue to read *all* your letters and take on board suggestions for articles, criticisms and positive comments, even if we can't print them ! Please send your letters to *Star Trek Monthly, Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better...

As an added incentive to persuade you to air your views, we'll be giving an all-new *ERTL U.S.S. Enterprise* model kit away to one of our correspondents each issue.

We're very sorry, but we cannot make personal replies to your letters. If your question is one many others are asking it will either be answered on these pages or in *A Fistful of Data* at some point. We will only respond to unsolicited contributions (articles only, no fiction please) if a stamped addressed envelope is included and this may take time. You have been warned...

CLASSIC STAR TREK - WHERE IS IT?

Although I used to watch *Classic Star Trek* on television and enjoyed it (who didn't?) I was never an avid fan until recently. I'd never seen *Star Trek: The Next Generation* or even heard of *Star Trek: Deep Space Nine*, let alone *Star Trek: Voyager*. I thought Trekkers were Trekkies (sorry!).

All this changed a few months ago when ITV screened *Star Trek IV: The Voyage Home*. My nine-year-old son and I watched it and were hooked. We've now seen all the films on video. *STIV:TVH* is our favourite; my son has watched it five times so far! We've acquired a boxed set of videos of three pilots, and a couple of sets of Micro Machines. *And* we buy your excellent magazine. A whole new universe has opened up. I realise there is more to *Star Trek* than just a television show; it's a phenomenon. I like the positive philosophy that underlies it. The view of a dysfunctional future as expounded in films like *Blade Runner* is depressing and has become over familiar.

Classic Star Trek is our favourite series. But how is my son going to get to see more episodes, since they are not available for rental at all?

As for your magazine: we enjoy the interviews and the background information, the news updates and the comic strip. May we just request a feature for a future issue? Some of us are ignorant of Starfleet technology; just an explanation, in layman's terms, of how warp speed works (just how fast is it?) what powers the *U.S.S. Enterprise* etc. How about it?

Erica Wodman
Ipswich

PS Please tell the comic strip's colourist that Kirk's eyes are brown!

Hey, Ray! Kirk's eyes are brown! Three books you could try on Treknology for starters, Erica, are:* Mr Scott's Guide to the Enterprise *(Titan Books £7.99 ISBN 1 85286 028 6);* The Star Fleet Technical Manual *(Titan Books £8.99 ISBN 1 85286 396 X); and* The Star Trek: The Next Generation Technical Manual *(Boxtree £11.99 ISBN 1 85283 340 8). The latter is written by Rick Sternbach and Michael Okuda and is about as close as you'll come to an 'official' Treknology handbook. But if you think technobabble is bad on some shows, you'd better be ready for a real ride... have an* ERTL *kit by way of our way of saying 'It's good to have you aboard'.

COMPUTER! COMPUTER!!

Okay, okay, I could not put off writing to you any longer. When I glimpsed the first issue of your magazine on my newsagent's shelf I thought how silly not to display it more prominently – after all, they ought to sell like hot cakes. I was disappointed, therefore, to find that, once I had put my order with the newsagent, only one other copy of this wonderful publication was ever on display. It seems that I am the only Trekker in my area! It is for this very reason that I think the pen pals section is a very good idea. For years, Trekkers who could not make it to conventions have wanted a way to contact other fans. We thank you...

On the subject of value for money, *Star Trek* merchandise, the figures and models are great to look at but they do nothing else and are out of my price range, except for the Micro Machines - but the shops here never have a choice of more than two sets. I know various products have been released for the computer and these can provide hours (or months, in my case) of entertainment. If there was a review of all these games etc. then we would know where to get them and what to save up for.

Michael Crane
87, Noreen Avenue, Minster, Sheerness, Kent ME12 2EL

A computer games and programs guide will appear next issue, as we focus on the new Klingon game.

IN BRIEF...

Eagle Eyes: Captain Pike was of course not the first captain of the *U.S.S. Enterprise* as claimed in a photo caption in Issue 5. This was Robert April. The wormhole featured in *Star Trek: Deep Space Nine* does indeed offer access to the Gamma, not the Delta Quadrant, as claimed in Issue 6. The Editor has been offered to the Vidiians, but they said they'd never seen such a revolting specimen... A number of you have written in about our **Bookmarks Offer**, pointing out that you have no desire to cut up your magazines to apply for it. We can only say that we won't be running such an offer in the same way again and that over 2000 readers have, so far, had no such qualms...

Merchandise: those of you with smaller incomes (or less pocket money) than others continue to decry the high price of some merchandise. Three immediate solutions: complain to the producer; don't buy over-priced items and shop around before you buy; and save up. At least three *Star Trek* fans I know, and some who have written to us, have a special savings account just for *Star Trek* merchandise! Finally, you don't have to have the merchandise to enjoy the show, great though it all is. Those of you looking for merchandise mentioned in *The Most Toys* may well have noticed by now that several shops are beginning to advertise its availability in the pages of *Star Trek Monthly*. *Forbidden Planet* tailors its advertisement to take account of new releases and readers have praised their service. Those of you hunting the *Bandai* figures range should try there first as well as your local *Beatties* or specialist science fiction/comic shop.**Unlicensed Merchandise**: Please note that under the terms of our agreement with *Paramount Pictures*, we continue to focus most strongly on merchandise officially licensed for the UK. At present, the Customisable Card Game from *Decipher*, available in the US, is not such an item – hence the lack of coverage! **Photographs**: we have had some requests for photographs of actors out of make-up; we're working on it. **Binders**: lots of requests for *Star Trek Monthly* binders, but no word from on high just yet as to whether we'll be doing them. **A Technical Section**: we're talking to a couple of people at *Paramount Pictures* about this and also lining up interviews with those designers who know the most about this aspect of the show; see page 22 of this issue for our interview with Herman Zimmerman on designing the *DS9* space station. **Episode Previews**: one reader, who will remain nameless, has complained that we don't put spoiler alerts on our upcoming episode guides. Huh? Oh, you read the magazine backwards. Pardon us for not suspecting this... As for the person who told us the winner of our Jean-Luc Picard competition was a hologram... ■

CELEBRATING IDIC...

Congratulations on a *Star Trek* magazine that doesn't pitch space battles between each generation of *Star Trek* shows. I'm heartily disappointed reading magazines that criticise *ST:DS9* because it's set on a space station, yet that's what makes it unique in the *Star Trek* Universe and makes it worth viewing. And already *Star Trek: Voyager* is getting the critics whinging. Your magazine deals with each *Star Trek* on its own merit, with no snide comments over superiority or lauding one over the other – what a change and relief! And I agreed with William Salmon's comment (*STM#5*) about being sick of rivalry between *Star Trek* and *Babylon 5* and your Editor's comment about the same being said for generations of *Star Trek* – well, I hope this will be one where fans can rejoice in their favourites without ripping apart others. We're all entitled to opinions but the critics out there seem more than able to trash our favourite shows. I hope we don't have to join them. Celebrate, not denigrate!

I came to *Star Trek* through *ST:TNG*; *ST:DS9* deepened my enjoyment and now, with *Star Trek: Voyager*, I'm totally biased! Your interview and superb cover of Kate Mulgrew was a wonderful introduction to this lady and her character. From what I've seen and read of *Star Trek*'s new leading lady she had great respect for the show and its fans, and from people I know – including myself – we have all taken immediately to this strong and inspiring lady, in character and out. Yet the critics' voices, both here and abroad, seem to try to drown us out! I hope Ms Mulgrew finds out that when it comes to *Star Trek*, it's the *fans* who count. And if the swiftness with which my local *HMV* store ran out of *ST:VOY – The Caretaker* says anything, it says we want to see this new addition to the *Star Trek* world.

I hope, in the nicest possible way, that *Star Trek: Voyager* doesn't find its way back home for a long time and there are a lot more adventures out there in the Delta Quadrant, and Katherine Janeway is the best one to take us along for the journey! Her leadership makes her worthy to stand proud with Kirk, Picard and Sisko.

Infinite diversity in infinite combinations – that sums up *Star Trek* perfectly, plenty for all stargazers whatever their tastes.

Lesley Davis
Kingswinford, West Midlands

The phenomenal sales of* Star Trek: Voyager *on video indeed speak volumes... either we're all gullible victims of a slick ad campaign or there's something very exciting happening here...

At last, we have a female captain in the *Star Trek* Hall of Fame which is where Janeaway belongs, judging from the first two *ST:VOY* videos. I would put her second only to Kirk.

Chakotay would be number one Commander and Torres second, with Scotty best Engineer. Tuvok is a promising character but seems a little stiff. What he needs is a decent storyline – I am sure he has the talent to carry it off.

The Kazon remind me of the Klingons – and why aren't there any aliens below five foot in height in the *Star Trek* Universe, apart from the Ferengi?

Good luck on the brill mag and please don't take criticism too hard, it is meant well.

R. J. Robinson,
Bishop's Stortford, Herts

THAT CHANGING NUMBER AGAIN...

I would like to congratulate all the team that are responsible for *Star Trek: Voyager*. I love the introduction as well as the theme tune; the Starship is beautiful and I am sure it will be a big success. But I did spot one small error: on the shuttle where Paris and Lt. Stadi are travelling to the *U.S.S. Voyager* at *DS9*, the serial number of the craft is first 71325 and later changes to 1701-D and then changes back! And in *STM#5*, why does your On Screen video cover show the episodes as being *Parallax* and *Intrepid, Part II* when they should be *Parallax* and *Time and Again*?

Ioannis A, Ionnou,
Whetstone, London

The magazine has obviously received a very advance copy of the aforesaid video cover, when episode titles were still in a state of flux. Could it be the* Star Trek *equivalent of the National Lottery...

BEST *ST:DS9* YET!

I agree with David Walker (*STM#6*) – I think *ST:DS9* has finally come up to scratch, season three being the best yet. It was good to see a Starship on the programme, which let the show expand and meet new races – and do lots of other good stuff. Although they have the *U.S.S. Defiant*, however, I don't think writers of the show should neglect the runabouts.

In Issue 6 you said Worf may be joining *ST:DS9*. Of course nothing can be confirmed, but if he does, will this mean we won't see him in the next *ST:TNG* film?

Well, if *ST:DS9* is getting better each time I watch it, and if *ST:VOY* lives up to the quality of this show and *ST:TNG*, it will be brilliant!

Matthew Heselden,
Woolwich, London

Michael Dorn has signed a three-year contract with* ST:DS9, *but his future role in further* ST:TNG *films is unaffected. In fact, given his rising importance, he may well have an even bigger part to play...

PEN PALS

Send your entries (30 words **maximum**, please and use the same format used below!) to Star Trek Pen Pals c/o *Star Trek Monthly*.

KAREN HALEWOOD (32)
95 Manchester Road, Southport PR9 9BB. Would like to hear from fans anywhere particularly into *Star Trek: The Next Generation*.

PAUL MOCK (38)
47 Greenview Drive, Linksview, Northampton NN2 7LB. Interests: coin collecting, ambassador in *Star Trek* Club. Seeks fans anywhere and everywhere.

THE GALLERY

Send us your *Star Trek* photographs and we will endeavour to print the best.

Please remember to include information about yourself and tell us exactly what you or your friends are doing in the photograph. Send your photographs to: The Gallery, *Star Trek Monthly*...

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So... what are you waiting for?

July 1995 - The Annual Spring Fayre at Holywell School, Cranfield, Beds included a mini *Star Trek* Exhibition. The event was so successful that the organisers are thinking of repeating it next year, only bigger and better. The School Adventure is just beginning...

Stepping out in style: a mixed Away Team beams down to Brighton to do a spot of light shopping. L-R: Bev, Uhuru, Data, Wharf and Deanna. Photo courtesy of M. Gill, who is even now being thrown to the Horta by his mates...

NEXT ISSUE – *STAR TREK* HORRORS!

As Hallowe'en draws near, we cast a furtive glance at the scarier moments in the history of *Star Trek* and reveal some of those ghosts, ghouls and goblins lurking beneath the surface of the ever-popular series. We also bring you exclusive, behind-the-scenes interviews with top make-up designer **MICHAEL WESTMORE;** one of the show's scariest writers, **BRANNON BRAGA;** and designer of creepy costumes **BOB BLACKMAN**.

ALSO THIS ISSUE:

- The latest updates on the next *Star Trek* film and recent episodes of *Star Trek: Deep Space Nine* and *Star Trek: Voyager* in the United States

- Season three *Classic Star Trek* episode guide
- Merchandise and video news
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